

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 750.—Vol. 46.
Registered for transmission abroad.

AUGUST 1, 1905.

Price 4d.; Postage, 2d.
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MICHAELMAS TERM begins Monday, September 25. Entrance Examination, Thursday, September 21, at 9.30.

METROPOLITAN EXAMINATION (L.R.A.M.) Syllabus now ready.

Prospectus, Entrance Forms, and all further information of—
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The CHRISTMAS TERM will commence on Monday, September 25. Entrance Examination, Thursday, September 21.

Syllabus and official Entry Forms may be obtained from
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The next F.R.C.O. Examination begins on January 1, 1906. The Solo-playing Tests are:—Sonata in D minor, No. III, (last movement "Vivace," only); J. S. Bach (Peters, Vol. x, p. 30); (Novello & Co., Book 4, p. 118); (Augener & Co., Vol. 8, p. 54); (Breitkopf & Härtel, Vol. 6, p. 46); Sonata in A, No. III, Mendelssohn (Novello & Co.); (Augener & Co.); Fugue in D major, G. E. Eberlin (Novello & Co.); (Augener & Co.); "Cecilia," Vol. 2, p. 102).

The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

The Book of Examination Papers may be obtained by Members, price 5s.; postage 1d.

The College is open daily from 10 a.m. to 5 p.m. On Saturdays from 10 to 1.

The College is closed on July 20, and during the month of August.

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SCHOOL EXAMINATIONS (SYLLABUS B).

Held three times a year—viz., March-April, June-July, and October-November. Entries for the October-November Examinations close October 11, 1905.

Copies of Syllabuses A and B and all information will be sent, post-free, on application. (The Syllabus for 1906 is now ready.)

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PROGRAMME (subject to revision):—
WEDNESDAY MORNING, October 4.
“God Save the King.”

“Messiah” ... Handel.
Principals: Miss AGNES NICHOLLS, Miss ADA CROSSLEY,
Mr. WILLIAM GREEN, Mr. ANDREW BLACK.

WEDNESDAY EVENING, October 4.
“Fly, envious Time” ... Nicholas Gatty.
(First performance.)
“Symphony” ... Felix Weingartner.
“Paradise and the Peri” ... Schumann.
Principals: Miss EVANGELINE FLORENCE, Miss MURIEL FOSTER,
Mr. GERVASIE ELWES, Mr. FREDERIC AUSTIN.
Other solo parts will be taken by Miss Eva RICH, Miss CLARA NORTH,
Miss L. HOVEY, Miss AMY SKERRITT, Mr. WM. BURROWS,
and Mr. J. LYCETT.

THURSDAY MORNING, October 5.
Mass in B minor ... Bach.
Principals: Miss AGNES NICHOLLS, Miss ALICE LAKIN, Miss ADA
CROSSLEY, Mr. JOHN COATES, Mr. H. LANE WILSON.

THURSDAY EVENING, October 5.
“Ode to the North-East Wind” ... Frederic Cliffe.
(First performance.)

Violin Concerto ... Herr KREISLER.
“Frithjof” ... Max Bruch.
Principals: Mrs. HENRY J. WOOD, Mr. FREDERIC AUSTIN.
“Nanie” ... Brahms.
Closing Scene from “Eugene Onegin” ... Tchaikowsky.
Mrs. HENRY J. WOOD, Mr. FREDERIC AUSTIN.
Orchestral Item ...

FRIDAY MORNING, October 6.
“Requiem” ... Mozart.
Principals: Mrs. HENRY J. WOOD, Miss MURIEL FOSTER,
Mr. WILLIAM GREEN, Mr. H. LANE WILSON.
Two Eight-part Choruses ... Felix Weingartner.
(a) The House of Dreams.
(b) The Song of the Storm.
“Eroica” Symphony ... Beethoven.

FRIDAY EVENING, October 6.
“Faust” ... Berlioz.
Principals: Madame DE VERE, Mr. JOHN COATES, Mr. JOSEPH
LYCETT, Mr. ANDREW BLACK.
“God Save the King.”

Morning Performances commence at 11.30; Evening at 7.30.

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**ELEVENTH
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OCTOBER 11, 12, 13, 14, 1905.

WEDNESDAY, 1 P.M.—“ELIJAH” (Mendelssohn).
“ 3 P.M.—“Symphony Fantastic” (Berlioz) and Sequel,
“Lello,” (Edipus at Colonus) (Mendelssohn).
THURSDAY, 1 P.M.—“Taillefer” (Strauss), Violin Concerto in D
major (Beethoven), “Dream of Gerontius”
(Elgar).
“ 8 P.M.—“MELBA” NIGHT. — “Marino Faliero”
(Holbrooke), Concerto (Liszt), Double
Concerto (Mozart), &c., &c.
FRIDAY, 1 P.M.—Grand Mass in C minor (Mozart), “Engedi”
(Beethoven).
“ 8 P.M.—“Lohengrin” (Wagner).

SATURDAY, 2.30 P.M.—“MESSIAH” (Handel).
Mesdames Melba, Alibani, Ada Crossley, Muriel Foster, and Kirkby
Lunn; Messrs. John Coates, Ben Davies, Wm. Green, Ffrangcon-
Davies, F. Braun, C. Knowles, and Andrew Black, Mr. Lawrence
Irving, Miss Mabel Hackney, Misses Adela and Matilde Verne, and
Herr Fritz Kreisler. Conductor, Mr. Geo. Kiseley.

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Programmes on application to Mr. WALTER J. KIDNER, Secretary,
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(SEPT. 10 AND 11)

SHEFFIELD FESTIVAL

(OCT. 4 AND 5)

HALLÉ CONCERTS, MANCHESTER

(FEB. 15, 1906)

"MISSA SOLEMNIS" (BEETHOVEN)

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(MARCH 9, 1906)

"LES BEATITUDES" (C. FRANCK)

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(NOV. 23, 1905)

"REQUIEM" (BRAHMS)

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Sept. 1	
Oct. 7	
Nov. 1	LONDON.
" 9	ROYAL CHORAL SOCIETY.
" 13	LONDON.
" 29	BOGNOR.
Dec. 6	LEAMINGTON.
" 11	LONDON.
" 18	EDINBURGH CHORAL UNION ("APOSTLES").
" 19	GLASGOW CHORAL UNION (" ",).
Jan. 28	HUDDERSFIELD.
Feb. 1	
" 2	GLASGOW AND NEIGHBOURHOOD.
" 6	
" 7	
" 9	
" 3	QUEEN'S HALL SYMPHONY CONCERT. AND

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The Musical Times.

AUGUST 1, 1905.

ST. MARGARET'S CHURCH,
WESTMINSTER.

LONDON CHURCHES, IV.*

If the church of St. Margaret's, Westminster, is overshadowed architecturally by such masterpieces of design as Westminster Abbey and the Houses of Parliament, it is well able to hold its own as a centre of absorbing interest. For example, among former parishioners we find the names of Geoffrey Chaucer, William Caxton, Ben Jonson, John Milton, Samuel Pepys, and Henry Purcell. And then to think of the historic associations of so venerable a church. Let us then, on a day when London looks its loveliest and best, walk in and about this time-honoured sanctuary and glean some information that may find acceptance with our readers.

St. Margaret's church is one of the oldest ecclesiastical foundations in London. Dedicated to Margaret, the martyr of Antioch, it was founded by Edward the Confessor for the primary reason of diverting to another building the crowds who flocked to the Abbey church. Other historians state that 'it first stood in the South aisle of the old Abbey (of Westminster), and that it was "removed for the better accommodation of (or for the ease of) the monks" about the year 1050. Needless to say that the sacred edifice has been rebuilt and frequently restored during the nearly nine centuries of its existence. At one time houses adjoined the church, as on August 23, 1685 :

The Vestry granted Madam Jepson libertie to make a casement to look into the Church for her convenency of hearing prayers as long as she inhabits ye house adjoining to ye church & passage in St. Margaret's lane.

For a long period St. Margaret's has been closely associated with the House of Commons. In the year 1735 the Journals of the House describe it 'as it were a National Church, for the use of the House of Commons'; but long before this there is evidence that the Members foregathered to worship there, as the churchwardens' accounts of 1627 record this disbursement :

Item : paid for the bread and wine, when the Right Honourable the Commons House of Parliament (being 468 Persons) received the communion in the parish church, 1626 - viij. xvij.

The House has on several occasions voted large sums of public money to the restoration of the church, a generous proceeding which would hardly find favour nowadays, especially if the Members had to endure two long sermons from the rival divines Burnet and Sprat, both of whom here

preached before Parliament in one morning. In this connection we may quote from Dr. Johnson :

Burnet and Sprat were old rivals. There prevailed in those days an indecent custom : when the preacher touched any favourite topic in a manner that delighted his audiences, their approbation was expressed by a loud hum, continued in proportion to their zeal or pleasure. When Burnet preached, part of his congregation hummed so loudly and so long, that he sat down to enjoy it, and rubbed his face with his handkerchief. When Sprat preached, he likewise was honoured with a like animating hum, but he stretched out his hand to the congregation, and cried, 'Peace, peace, I pray you, peace.'

In the year 1615 the sum of 'ijs.' was paid for 'a new hower glasse for the Pulpitt.' So popular was Burnet that he not only preached out his 'hower glasse' before exhausting his subject, but 'he took it up, held it aloft in his hand, and then turned it up for another hour, upon which the congregation set up almost a shout of joy!' On a fast-day in 1640—which was 'kept piously and devoutly'—two divines, in preaching before the House, sermonically occupied seven hours between them!

While on the subject of pulpit ministrations we may refer to the provision made for refreshing the inner man of those long-winded preachers of former times. In 1540 'Mr. Dr. Kitchin' received 'in reward for preaching on our Lady-day—a pyke (which cost 2s. 4d.), a galland of wine (8d.) and his bote-hire (4d.); sum in all ijs. iiijd.' But this was poor fare compared with the following payment for an eminent divine's repast in the year 1554 :

Payde for iij capons for the Bisshopes dynner	
at the Reconcylacon of the Churche	- vijs. od.
hafte a vele	- - - - - vs. vjd.
iij grene geese	- - - - - ijs. iiijd.
dosyn of rabettes	- - - - - ijs. vijjd.
a surloyn of beefe	- - - - - vjs. vijjd.
ij gallons of wyne	- - - - - ijs. od.
sallte	- - - - - jd.

On the same occasion 'breade, beer and ale in the vestry for Mr. Deane, the prebendaries and the quire when they came in procession to our churche' cost the sum of 'ijs. vijjd.' It will be observed that the fare meted out to Mr. Deane and his colleagues and the quire compared unfavourably with the Bisshopes dynner—breade, beer and ale, as against capons, grene geese, rabettes, wyne, sallte, &c. A clerical beverage delicacy is mentioned in a Vestry record of 1697 :

Ordered that the Churchwardens for the time to come allow but a pint of canary to any Bishop that shall preach in our Church and no more than half a pint of canary for our own minister and others.

Shakespeare tells us that canary is 'a marvellous searching wine,' hence its choice as a stimulant to a searching sermon.

While in this refreshment region we may quote further from the most interesting—indeed, fascinating—records and accounts of the churchwardens and overseers. It was the custom of the 'Syngers of the Abbey' to lend their vocal aid at

* Previous illustrated articles of this series have been (i.) St. Giles's, Cripplegate, September, 1903; (ii.) St. Anne's, Soho, February, 1904; and (iii.) St. Andrew's, Holborn, March, 1905.

St. Margaret's on certain occasions. As far back as the year 1480 we find this entry :

Item : exps. at tavern in Saynte Margaret evyn upon the Syngers of the Abbey viijd.

In 1641, however, the amount of these 'exps.' was considerably increased, even allowing for the changed value of money, e.g. :

Item : paid to the Singing men of the Abbie for a yearly allowance given unto them for singing anthems in the Parish Church at Christmas, Easter, and Whitsuntide, and is toward their feast at St. James Tyde, according to annient custome jii.

The Chapel Royal singers were also gastronomically entertained, as late in the 15th century there was paid the sum of 12*1/2*d. for 'brede, ale, and wyne for Syngers of the Kyngs Chappell' : later on (in 1548) a disbursement is recorded of ijs. xjd. ('bread, ale and wyne'), for the gentlemen and children of the King's Chapel, 'for their panes in helping of the divine service at the blessed communion on Our Lord's day in Lent.' High jinks at former Coronations may be estimated from the following entries :

1661. Item: paid for a hogghead of French wine which rann at the Coronation of King Charles the Second viij*1/2*i.

March 23, 1689. Ordered that the Churchwardens do provide a Hogshead of Claret and other things usual at the Coronation (William III. and Mary) and the charges thereof to be allowed in their account.

For the moment we may quit this documentary information and turn to some architectural features of the church. As the present rector, Canon Hensley Henson, observes : 'St. Margaret's church is an ancient church in a modern shell.' Again : 'Outside, as we all know, St. Margaret's has the aspect of an unpretending Georgian church of the too-familiar type, but you cross the threshold to find yourself in a mediaeval church of singular beauty.' This is perfectly true. The photograph on page 514 gives a good general idea of the interior. There are features, however, which baffle the photographer's lens—e.g., the stained-glass windows. The statement that the remarkable east window was originally intended for Henry the Seventh's Chapel, Westminster, seems to be very erroneous, according to the opinion of so reliable an authority as Mr. N. H. J. Westlake.* The principal subject, which occupies the three centre lights, is the Crucifixion ; in the side lights are two portraits, doubtless intended to represent Henry VIII. and Catherine of Arragon, his Queen. Mr. Westlake says : 'As a design in colour the window is extremely good, and the glass is of high quality.' He assigns the date of the window to early in the 16th century, and, 'as it is of doubtful origin, and there is no positive evidence of its being foreign' (it is said to have come from Dort, in Holland), he places it among English works. This east window, after having originally occupied the eastern lights in New Hall, Essex, was sold to the

churchwardens of St. Margaret's in 1758. At that time the Dean and Chapter of Westminster looked upon the window as 'a superstitious image and picture' ; in fact, so strenuous was their objection that they instituted a lawsuit for its removal, which, after having been fought for seven years, resulted in a complete victory for the churchwardens, one of whom (in 1759) was the celebrated John Wilkes. About twenty years ago Messrs. Clayton & Bell added plate-glass on either side of the window in order to preserve it from decay. Underneath is an altar-piece, in lime wood, carved by an English artist, the relief representing the Supper of our Lord at Emmaus, after a famous painting of Titian's in the Louvre.

The modern windows are of peculiar interest as memorials to some of England's great men, Caxton, Raleigh and Milton. The printers and publishers presented the Caxton window in 1882. It is located over the south-east entrance to the church, and has the following inscription, by Tennyson, on Caxton's motto 'Fiat lux' :

Thy prayer was 'Light—more Light—while Time shall last !'

Thou sawest a glory growing on the night,
But not the shadows which that light would cast,
Till shadows vanish in the Light of Light.

Caxton lived and carried on his beneficent work in the parish of St. Margaret's, and he is buried in the church. Moreover, he bequeathed a portion of his stock of printed books to the 'behave' of the parish. In the church receipts of the year 1491 are these entries :

Item, at the burying of Willian Caxton for
iiiij torches vjs. viij*1/2*d.

Item, for the belle atte same burying vjd.

A similar entry (in 1498) doubtless refers to the wife of another great English printer :

Item, for the knelle of Elizabeth de Word with
the greate belle vjd.

American admirers of Sir Walter Raleigh erected the great west window (also in 1882) to his memory : its inscription, by James Russell Lowell, reads :

The New World's sons, from England's breast we drew
Such milk as bids remember whence we came ;
Proud of her past wherfrom our future grew,
This window we inscribe with Raleigh's fame.

Raleigh, who was beheaded close to the church, is buried within its walls, the registers of 1618 (October 29) recording his interment thus :

Sr. Walter Rawleigh, Knight

The Milton window—presented in 1888 by Mr. G. W. Childs, of Philadelphia, and, like the Raleigh, executed by Messrs. Clayton & Bell—bears this quatrain from the pen of John Greenleaf Whittier :

The New World honours him whose lofty plea
For England's freedom made her own more sure,
Whose song, immortal as its theme, shall be
Their common freehold while both worlds endure.

Milton, who lived at Petty France North and was rated at 16*s.* per ann., was married to his second wife, Katherine Woodcock, at St. Margaret's, in

* 'A History of design in painted glass.' By N. H. J. Westlake, F.S.A. London, 1894. Vol. iv., p. 54.



ST. MARGARET'S CHURCH, ONE HUNDRED YEARS AGO.

THE VIEW, LOOKING WEST, SHOWS THE SPEAKER'S OLD PEW IN THE GALLERY, BELOW THE CLOCK.

November, 1656. He never saw his bride, and fifteen months later she and her infant were buried in the churchyard. In this connection additional pathos is imparted to his beautiful sonnet 'on his deceased wife.' Another interesting entry (of which a facsimile is here given) in these marriage registers records the nuptials of Mr. Pepys, who resided at Axe Yard, King Street, where a portion of the Foreign Office now stands. It will be observed that, according to Commonwealth custom, the marriage was a civil ceremony, not ecclesiastical. An extract from Mr. Pepys's famous diary, relating to St. Margaret's, may be quoted :

May 26, 1667. After dinner I by water alone to Westminster to the parish church, and there did entertain myself with my perspective glass up and down the church, by which I had the great pleasure of seeing and gazing at a great many very fine women, and what with that and sleeping I passed away the time till sermon was done.

The Registers of this church cover a period of nearly four hundred years. The first volume is headed :

The Registre of the Buryalls, Weddyns, and Chrystenyngs in Sainte Margarett's Parishes in Westmynster, begynnyng the 1st daye of Januarie in the year of our Lord God 1538, and the 30th year of our Sovereign Lord Kyng Henry VIIJ.

Dean Aldrich, the musical Dean of Christ Church, Oxford, was baptized here and so were the children of Titus Oates and Judge Jeffries. In addition to the weddings of Milton and Pepys just mentioned we find that of Jeremy Bentham, and (in 1626) is recorded the marriage of Richard Lambe to Barbara Puddinge. Among the burials—supplementary to those previously referred to—are the remains of Thomas Ford, composer of 'Since first I saw your face,' his name appearing in the register as 'Mr. Tho. floud'; Dr. James Nares, well known as a composer of church music; Robert Whyte; John Hilton, John Hingston, and G. F. Pinto, musicians of repute; the

respective mothers of Oliver Cromwell and Henry Purcell (the great composer lived in Bowling Alley East, near the church); Father Smith, the eminent organ-builder; the famous engraver, Wenceslaus Hollar, and others. Anthony à Wood records that, at the funeral of Hingston in 1657, when ecclesiastical music was forbidden, 'the Fraternity of Musicians sang in the house over the corpse before it went to the grave and kept time on the coffin.'

Some extracts from the churchwardens' accounts may now be given. The title-pages of these early books—measuring about 26 in. by 15 in.—are most beautifully and elaborately illuminated; a facsimile of one of these title-pages will be found on the opposite page.

In perusing these records of ways and means, one cannot help being struck and even amused at some of the payments and receipts. For instance, in 1611 the sum of 6d. was paid to 'Goodwe Wells for salt to destroy the fleas in the Churchwardens' pew,' thus seeming to imply that that particular pew was less sectarian than insectarian. In 1510 the receipts included :

Atte buryng of the costerd-monger for iv. tapers - ivd.

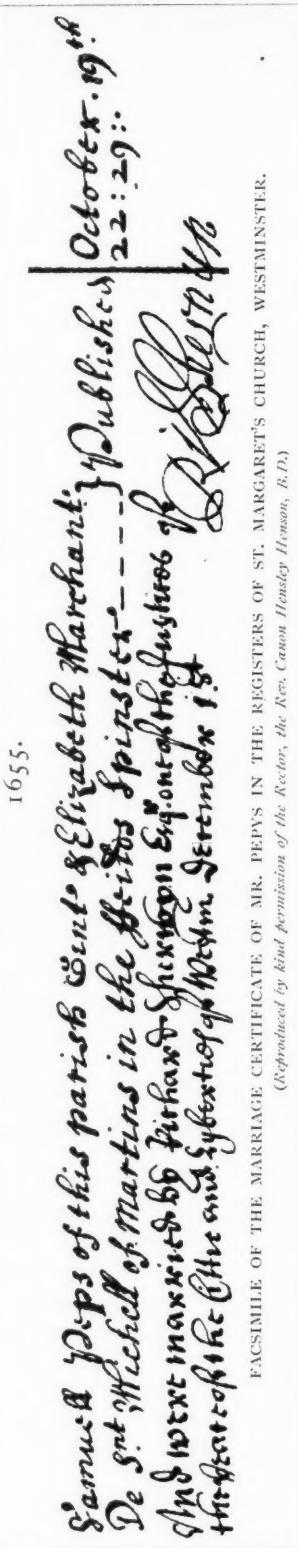
This is a very early instance of the word costermonger—four years earlier, in fact, than that given in the Oxford English Dictionary*.

That the churchwardens patronised the costermongers is proved by an entry in the accounts in 1519 :

To the costerdmonger for
Pears - - - xijd.

The terrible ravages of the Plague are all too evident in studying the history of old London churches: such payments as 6d. 'for oakre (ochre) for crosseing the doores,' 6d. 'for frankincense and pitch to ayre the sheds,' and 10s. 'att severall tymes for printed Bills of Lord have mercy upon

* Costermonger is derived from costardmonger, a seller of costard apples.



FACSIMILE OF THE MARRIAGE CERTIFICATE OF MR. PEPPS IN THE REGISTERS OF ST. MARGARET'S CHURCH, WESTMINSTER.
(Reproduced by kind permission of the Rev. Canon Hensley Henson, B.D.)

us to sett upon the visited houses,' serve to intensify the ghastliness of the burial records during those awful visitations. It is supposed that dogs and cats greatly helped to spread the infection; hence special precautions were taken to ensure the destruction of those canine and feline propagators of disease. That Mr. Robert Wells, the official dog-killer, was a busy man is shown by a payment to him (in 1603) of vjs. viijd. for 'killing of four-score dogges'; furthermore,

chymeney sweeper,' was paid the sum of iiijd. Another entry bears testimony to the liberality of the churchwardens in helping a struggling young scholar:

1628 Item, to Richard Busby, by consent of the Vestry towards enabling him to proceed bachelor of arts v.

This young gentleman became the celebrated Dr. Busby, headmaster of Westminster School, 'who bred up the greatest number of learned



FACSIMILE (REDUCED) OF THE TITLE-PAGE OF THE CHURCHWARDENS' ACCOUNTS, 1600-1601,
CONTAINING THE ARMS OF THE FRATERNITY OF 'WHITE BAKERS.'

(From a photograph by Mr. W. H. Brand.)

during the dog days of the same year he dispatched '422 more dogges at the price of one penny per dogge.' In 1666 a payment reads:

To the dog killer for exi doggs and catts at
1d. and $\frac{1}{2}$ d. per dogg or catt - - - - - xiijs. xd.

It is curious to find that in 1638 Richard Graygoose succeeded John Fox as dog-killer. The accounts contain an early reference to the occupation of a chimney-sweep when, in 1561, 'Watson, ye

scholars that ever adorned any age or nation.' In 1637 we find a payment

To Mrs. Stone, the wife of John Stone for bad farthings which her husband had received when he was overseer of the poor, as part of the stock brought in by his predecessor - - - 17. viii.

An interesting wedding custom is referred to in a disbursement of the year 1540:

To Alice Lewis, a goldsmith's wife of London, for a serlett to marry maydens in - - - - - iij.

This serclett, or serklett (circlet) was evidently a sort of coronet kept for the use of brides. Chaucer mentions it in this line :

A coroune on hire hed they han ydressed.

in 1587 the churchwardens received the sum of £1 at the funeral of Sir Henry Gates 'for the blacks about the church.' About 1748 extra fees were charged for interments after 10 p.m.,



ST. MARGARET'S CHURCH, WESTMINSTER.

(Photographed specially for this article by Mr. Frank Henry.)

In Norway and Denmark a set of ornaments was kept in every parish for the temporary use of brides. These ornaments included a coronal and girdle; thus the poorest woman in the land had the gratification of appearing for one day in her life in a guise she probably thought equal to a queen.

Funerals must have been a profitable source of ecclesiastical revenue, and it would almost seem as if the churchwardens did their own 'undertaking,' as the Inventory of goods belonging to the church in 1615 contains : 'Item, fower Coffins great and small and one ould wheelebarrowe.' In 1498 no fee appears to have been charged for 'the burying of Mr. John, the Queen's foole,' the amount in the account book being left blank ; but

torchlight funerals being then fashionable among well-to-do folk. Searchers were formerly employed by the Vestry, in order to ascertain that the body bore no marks of foul play, and plumpers were called in by relatives 'to bedizen the body' and to make what the ladies of the day called 'a charming corpse'!

The tower of St. Margaret's contains ten bells. The largest, formerly known as 'Great Tom of Westminster,' was, in 1698, called 'Edward of Westminster.' The accounts contain some curious references to bell-ringing occasions—e.g., 'for ringing for the most prosperous reign of our most gracious Sovereign Lady Queen Elizabeth,' 2s. 6d., while 1s. was 'paid for ringing at the beheading

of the Queen of Scots.' The evil designs of Guy Fawkes are thus recorded in the accounts of 1605:

Item, paid the ringers for ringing at the time when the parliament-house should have been blown up £x.

A reference to our National Anthem, then a novel strain, reads thus :

1748. 15 Oct. The churchwardens are authorised to cause the repair of the chimes they to be set to the Tune of that Loyal Song called 'God save the King.'

Among other items of interest in these old records is the mention (in 1480) of pew rents, 'from 12d. to 3s. 4d. per ann.'; of the 'Town Waits,' a body of musicians created by statute in 1585, who wore the Arms of Westminster and whose office existed

In regard to matters strictly musical at St. Margaret's, reference may first be made to the old Inventories of the church, e.g. :

1511 First iij grete antiphones new garnished with boleyns (knobs.)

Item j Grate Booke in pchment priksonge (written music.)

1572 iij newe Psalme bookes of Geneuova.

In 1554 'a manuell, an ymnall, and a precessionall' cost viij. A curious light is shed upon the musical rendering of the service in the Vestry Minutes of July 5, 1676 :

That the Churchwardens do acquaint the Doctor that the Vestry are desirous that the Clerke may reade every verse of the Singing Psalme as formerly was used before the organ was set up.



ST. MARGARET'S CHURCH, WESTMINSTER.
(Photographed specially for this article by Mr. Frank Henry.)

until the last century ; and the famous 'Westminster Tobacco Box,' dating from 1713, concerning which an illustrated and exhaustive history was published in 1887 : considerations of space prevent us from enlarging upon these various points.

Again, one month later :

The Doctor being very well satisfied with the reading of the Singing Psalms It is ordered that the Clerke do reade the Singing Psalms as formerly they were used to be read before the organ was erected.

In 1682 a further change appears to have been made, as recorded in the following vague Minute:

Resolved that the organ be made to play before.

The 'Doctor' referred to in the above extracts was the then rector, the Rev. Dr. William Outram: and here mention may be made of three distinguished Deans who were formerly rectors of St. Margaret's, the living being held in conjunction with a Canonry in Westminster Abbey—Dean Milman (of St. Paul's), Dean Farrar (of Canterbury), and Dean Robinson (of Westminster).

At the re-opening of the church, after restoration, in 1758-9, Walcott says that 'a fine anthem was performed composed expressly for the occasion by Dr. Boyce.' It would be interesting to discover the actual Boyce anthem then sung. In 1792, 1793, and 1794, special musical performances, with full band and chorus, were held in aid of the Royal Society of Musicians. On the first of these occasions—'By command and under the patronage of Their Majesties'—the 'Messiah' was given in the presence of the King and Queen and six of their Princess daughters and an audience of 1,200 people. The King presented £100 to the Society, and 'by Royal desire' three choruses were 'encored'—'For unto us,' 'Hallelujah,' and 'Worthy is the Lamb.'

Organs in St. Margaret's Church are mentioned as early as the year 1478, when 'For a dore at ye rode lofte to save and keepe the people fro ye orgaynes' the sum of xijd. was paid. The following chronological summary concerning the organs may not be without interest:

1478-80. For mendyng and makyn clene of ye small orgayne	xijd.
1484-6. For mendyng of ye bellowse of ye orgayne in y ^e rode loffe	vjd.
1508. For bringing the orgayne of the Abbey into the church and bering theym home agayne	ijjd.
1514. Item, paid to Thomas Smyth, organe-maker, for mendyng the grete organes xii., and for the small organes	vs.
1570-90. The Organ-maker is paid 18d. every year for his fee.	vij <i>ii</i> .
1590. Payde to Mr. Broughe, for changeing of our organs for a payre of his	vij <i>ii</i> .
1596. Paid to Mr. Chapington for the organs of the Colledge, xiiij <i>ii</i> . xiijs. iiijd., and the old organs 'smaller payre of organs' do remayne in the parish church to be sold by the churchwardens.	is.
1600. The charge for the organs, in all xvii <i>ii</i> . ijs. viij <i>ii</i> .	iv <i>ii</i> .
1644. Item, of Arthur Condall, in part of v <i>v</i> , for the screen and organ-loft	
1645. Received of Captain White for the organ-pipes	

From the above entries we get additional information concerning the practice of one church lending an organ to a neighbouring church (see above in the year 1508); and we also find the names of Thomas Smyth (not to be confused with Father Smith) and Chapington as early English organ-builders.

In 1674 the Vestry decided to erect a new organ at a cost of £200, the work being entrusted to

Father Smith. This instrument appears to have been located in a side gallery, as in 1683 the Vestry voted £10 to Father Smith 'over and above his contract price made with him for his trouble in removing the organ.' The said removal was probably made to the west gallery, as Hatton, in his 'New View of London' (1708), refers to the 'neat organ gallery at the *west* end, elevated on four columns of the Corinthian order and supported by Pilasters, having also enrichments of Fames, Cupids, Cartouches, &c.' He adds: 'Prayers at 10 in the morning and 6 p.m.: and here is a handsome organ,' the reference being, of course, to Father Smith's instrument. In 1803-4, Avery built a new instrument, as shown in the illustration on page 511, but it is not known whether Smith's case was then retained or dispensed



MR. REGINALD GOSS CUSTARD.
ORGANIST AND CHOIRMASTER OF ST. MARGARET'S CHURCH,
WESTMINSTER.
(Photograph by Barraud.)

with. 'Mr. Avery had 800 guineas and the old organ, which he valued at £200,' so an old record states. The organ was rebuilt by Holditch in 1859 and again by Hill in 1868.

The present organ—a remarkably fine specimen of the art-work of Messrs. J. W. Walker & Sons—was built in 1897 from the specification of the then organist, Mr. Edwin H. Lemare. In designing the instrument Mr. Lemare set himself to prove that 'a large three-manual organ could possess all the advantages of a four-manual instrument without the extra expense which the additional keyboard involves.' In this he has admirably succeeded, and his arrangement of stops, pedal-board, pistons, &c., has been largely adopted both

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here and in America. The organ stands in the north aisle, occupying the two easternmost arches, and has a 16-feet frontage facing west. The electric blowing machinery and feeders are placed in the tower of the church, and the wind is conveyed along the side-aisle roof to the instrument. In addition to the two controlling wind reservoirs in the tower, there are eight large reservoirs in the organ itself. The following is the specification of this most effective instrument :

GREAT ORGAN (14 stops).						
	Feet.	Principal	..	..	..	Feet.
Double Open Diapason (wood)	16	Principal	..	..	..	4
Open Diapason (large)	.. 8	Twelfth	..	..	..	2
Open Diapason (medium)	.. 8	Fifteenth	..	..	..	2
Open Diapason (small)	.. 8	Mixture (3 ranks)	..	..	..	2
Orchestral Flute	.. 8	Double Trumpet	..	..	..	16
Wald Flute	.. 8	Posaune	..	..	..	8
Harmonic Flute	.. 4	Clarion	..	..	..	4
SWELL ORGAN (14 stops).						
Lieblich Bourdon	.. 16	Fifteenth	..	..	..	2
Open Diapason	.. 8	Mixture (4 ranks)	..	..	..	2
Lieblich Gedact	.. 8	Contra Posaune	..	..	..	16
Echo Gamba	.. 8	Posaune	..	..	..	8
Vox Celeste (Tenor C)	.. 8	Oboe	..	..	..	8
Flute	.. 4	VOX HUMANA	..	..	..	8
Principal	.. 4	Clarion (heavy wind)	..	..	..	4
CHOIR ORGAN (11 stops).						
(Enclosed in a separate swell box.)						
Quintatone	.. .. 16	Viola	..	..	..	4
Gamba	.. .. 8	Piccolo	..	..	..	2
Dulciana	.. .. 8	Clarinet	..	..	..	8
Vox Angelica (Tenor C)	.. .. 8	Orchestral Oboe	..	..	..	8
Lieblich Gedact	.. .. 8	Tuba (heavy wind)*	..	..	..	8
Concert Flute	.. .. 4					
PEDAL ORGAN (11 stops).						
Double Open Diapason (wood)	32	Principal (metal)	..	..	..	8
Open Diapason (wood)	.. 16	Flute (wood)	..	..	..	8
Open Diapason (metal)	.. 16	Bombarde (metal)*	..	..	..	32
Bourdon (wood)	.. 16	Trombone (wood)	..	..	..	16
Quint	.. 10	Trumpet	..	..	..	8
Octave	.. 8	Manual compass, CC to C	61 notes.			
		Pedal compass, CCC to G,	32 notes.			
		Pedal board, radiating and concave.				

COUPLERS AND ACCESSORIES.

Great to Pedal.	Choir Octave.
Swell to Pedal.	Choir unison off.
Choir to Pedal.	Swell Sub-Octave.
Choir to Great.	Swell Octave.
Swell to Great.	Swell unison off.
Swell to Choir.	Tremulant to Swell Organ.
Choir Sub-Octave.	Tremulant to Choir Organ.

Five combination pistons (electro-pneumatic) to Great organ stops.
Six combination pistons (electro-pneumatic) to Swell organ stops.
Five combination pedals (electro-pneumatic) to Swell organ stops.
Five combination pedals to Pedal organ stops.
Four combination pedals to Choir organ.

Double-acting pedal controlling Great to Pedal coupler.
Balanced Swell pedal to Swell and Choir organs.

Tubular pneumatic action is applied to Manuals and Pedals; also to the drawstop action and to all manual couplers.

* These two stops are prepared for.

The roll of St. Margaret's organists, which contains more than one distinguished name, may be said to begin with Mr. Mathew Metynghm who, in 1478, was paid the sum of viijjd. 'for playing at the organs when we had butt one clerke.' In 1616 the office was held by John Parsons, subsequently organist and master of the choristers of Westminster Abbey. Parsons, who was buried in the cloisters of Westminster Abbey, must have been a fine performer on the organ, judging from his epitaph :

Death passing by and hearing Parsons play,
Stood much amazed at his depth of skill,
And said 'This artist must with me away,'
For death bereaves us of the better still;
But let the quire, while he keeps time, sing on,
For Parsons rests, his service being done.

To Parsons succeeded John Hilton, to whom the anthem 'Lord, for Thy tender mercies' sake' is attributed. Bernard Smith (Father Smith) was next appointed; but as special reference to him is made on page 518, we may pass on to John Isham, the deputy of and successor to Dr. Croft, at St. Anne's, Soho, and then to Edward Purcell, the only surviving son of the great Henry Purcell.

Edward Purcell held the post from 1726 until his death. It seems strange that all previous writers on Henry Purcell and his family have hitherto failed to discover the date of Edward Purcell's death. Here it is, as recorded in two London newspapers, *The Daily Gazetteer* and *The Daily Post* of July 2, 1740:

Yesterday dy'd suddenly, Mr. Pursell (*sic*), Organist of St. Margaret's, Westminster, a Place of 50*l.* per ann.

It would seem as if his wife did not long survive the shock of her husband's sudden death, as the burial registers of August 19, 1740, record the interment of 'Ann Purcell.' Their son, Edward Henry Purcell, was probably a minor at the time of his parents' death, as six years later the Vestry minutes contain the following entry :

1746. October 30. Mr. Edward Henry Purcell, son and administrator of Mr. Edward Purcell, late organist of the parish church applied to the Vestry and requested payment of the salary of his said late father as organist at the time of his death. The money was ordered to be paid.

These particulars relating to the family of the great master of English music are here made public for the first time.

In 1809 John Barnard Sale became organist, and from 1857 to 1896 the late Mr. T. G. Baines officiated in that capacity. Mr. Edwin H. Lemare held the office from 1896 to 1902, when he was succeeded by Mr. Reginald Goss Custard, a grand-nephew of the late Sir John Goss. Born in 1877, Mr. Custard obtained his first organ appointment at the age of sixteen (St. Mary's Church, Battle). At the age of twenty-three he came to London as assistant to Mr. Lemare. After holding the organistship of St. John's, Lewisham High Road, for a year, he was appointed to St. Margaret's in 1902, on the resignation of Mr. Lemare. His organ recitals, which now number sixty-three, have become very popular, and he has a repertoire of nearly 400 pieces. He is to be congratulated upon being the 'chief musician' of such an interesting church as St. Margaret's, and in having so splendid an instrument at his disposal.

The thanks of the writer are tendered to the Rev. Canon Hensley Henson, B.D., Rector of St. Margaret's and Canon of Westminster, for kindly permitting free access to the church registers and for help in other ways; special acknowledgment is also due of the very valuable information contained in 'A Catalogue of Westminster Records' by Mr. John Edward Smith, F.S.A., formerly Vestry Clerk.

DOTTED CROTCHET.

A MASTER ORGAN-BUILDER.
FATHER SMITH.

Considering the fame of Father Smith as one of the greatest masters of the art of organ-building, it is strange that so little is known of him biographically. One is tempted to ask the question: What were Burney and Hawkins about in not having sought particulars of Smith's early life and antecedents from his contemporaries and descendants, who could so easily have supplied the information? In this, and in similar cases, these historians are found 'wanting.'

Father Smith—or Bernard Schmidt, to give his real name—was born in Germany, according to Burney, while others refer to him as a Dutchman. Of the date and place of his birth nothing is known. He is supposed to have arrived in England about the year 1660, bringing with him his two nephews and assistants, Gerard and Christian Schmidt: to distinguish him from these young men, he was called 'Father' Smith. He may have had a brother in the same line of business, as fifty years ago a Mr. Richard Bray, living at or near Norwich, possessed a chamber organ consisting entirely of wooden pipes, built in the year 1643—the date being inscribed on three different portions of the instrument—by Christianus Schmidt, said to be the father of the aforesaid nephews.

Rimbault hazards the opinion that Bernard Smith learnt his art from Christian Former, of Wettin, near Halle; but Rimbault's accuracy in such matters is in inverse ratio to his industry. Smith seems to have been in London at the Restoration. It has been stated—that neither Burney nor Hawkins records the fact, if fact it be—that Smith was appointed 'Organ-maker in ordinary' to King Charles II. Mackenzie Walcott (in his 'Westminster,' 1849) says that Smith 'was indulged with an apartment at Whitehall, called in consequence "The Organ-builder's Workhouse,"' and another account says that it was so marked upon an old plan of the Palace of Whitehall; but that 'Workhouse' does not appear on a plan dated 1680 and made some years earlier, though there is a room called 'The King's Musick House.'

The earliest record of Smith's work is the organ he erected in the Banqueting Room, Whitehall, not the Chapel Royal, Whitehall, as has so often been stated coupled with the quotation from Pepys's Diary of July 8, 1660, in connection therewith. This instrument, the first built by Smith in this country, is thus referred to by the late Dr. E. J. Hopkins, on the authority of Burney: 'From the haste with which Smith's first English organ was put together, it did not in some respects quite come up to all expectations; but it nevertheless contained a sufficient number of novelties beyond the contents of the old English specifications, in the shape of compound, flute, and reed stops, and the echo, to cause it to create a most favourable impression on its hearers.' He adopted the manual compass downwards to GG, with 'long octaves,' without the GG sharp, and his Echo

organ down to fiddle G. The specification of this initial specimen of Smith's handiwork in England is as follows:

GREAT ORGAN (10 stops).			
	Pipes.		Pipes.
Open Diapason	.. .. 53	Block Flute, metal, to middle	
Hol-flute	.. .. 53	C sharp	.. .. 26
Principal	.. .. 53	Sesquialtera	.. .. 159
Nason	.. .. 53	Cornet, to middle C	ranks 72
Twelfth	.. .. 53	Trumpet	.. .. 53
Fifteenth	.. .. 53		

CHOIR ORGAN (5 stops).			
	Pipes.		Pipes.
Stopped Diapason	.. .. 53	Cremona	.. .. 53
Principal	.. .. 53	Vaux Humane	.. .. 53
Flute, wood, to middle C	.. .. 25		

Total number of pipes, 1,008.
Compass: Great and Choir, GG, without GG sharp, to C in alt = 53 notes. Echo: Fiddle G to C in alt = 29 notes.

The statement made by Rimbault and copied by several biographers, that Father Smith erected an organ in Westminster Abbey in the year 1660, lacks confirmation, as we shall presently see. So deep-rooted has this statement become that the 'Dictionary of National Biography' says:

The opening of Smith's new organ for Westminster Abbey in 1660 was recorded by Pepys—'30 December (Lord's Day)' &c.

Now, what are the facts? Rimbault says, in his 'History of the Organ' (p. 113, 1870 edn.) under the heading 'Father Smith's organs':

2. Westminster Abbey. 1660.

This was the organ on which Blow, Purcell, and Croft played. It appears, by the treasurers' books of the Abbey, to have cost £120.

Through the kindness of the Dean of Westminster, the present writer has been privileged, for the purposes of this article, to examine the treasurer's book of Westminster Abbey covering the years 1660-61 and other documents relating to former organs in the Abbey. There is no mention whatever of an organ having then been built by Smith; on the contrary, one of the payments is to George Dalham (see below) for tuning the organ, therefore is it at all likely that if Smith had built the organ, Dalham would have tuned it?

Before proceeding further we may give a few entries from the Abbey treasurer's book of 1660-1:

To Christopher Gibon (<i>sic</i>) in discharge of his Bill for Tuneing the Organs	xxs.	and to George Dalham for the same service	5s.	in all this year	- - - - -	i <i>ii.</i> vs.
To James Fuller Blower of the Organs	- - - - -					i <i>ii.</i>
To John Hill for playing on the cornet in the Church	- - - - -					ii <i>ii.</i> vs.
To Henry Purcell for Bookes of services for the choristers	- - - - -					i <i>ii.</i>

To return to Father Smith. It is true that there are payments to him for tuning the Abbey organ in the year 1693², long after he is said to have built the organ. But the chief point of interest connected with Father Smith and Westminster Abbey is an Agreement between him and the Dean and Chapter in regard to *additions* to the organ—probably a *Dalham* instrument—in the year

The Musical Times.]

(Photographed, by permission, from the original oil-painting in
the Music School Collection, Oxford.)

[August 1, 1905.



Sir: Smith

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1694. This Agreement we give *literatim et verbatim*:

An Agreement made between the Deane & Chapter
of Westm^r & Bernard Smyth organist the 20th of
July 1694

That in consideracion of the sume of 200/- to be paid by the said Deane & Chapter to the said Bernard Smyth in mannere followinge vizi. 50/- in hand 50/- more upon the 28th day of November next 50/- more upon the 28th day of May then next ensuinge & 50/- more residue thereof upon the 21th of Nov. 1695

The said Bernard Smyth hath undertaken & doth hereby undertake, That by or before the 11th day of November next ensuinge the date hereof he the said Bernard Smyth shall & will now make the present Organ belonginge to the Deane and Chapter of Westm^t exceptinge the pipes & case & add thereto a double sett of keys & 4 new stops, vizi. one principall of mettle, one stop diapason of wood, one nason of wood & one fifteenth of mettle wch are to be added to the present organ by enlarginge the case backwards And that such pipes as are defective in the present organ shall be made

good by the said Bernard Smyth & he is to compleat & finish the same by or before the 11th day of November next.

And that when the said Organ is compleated & finished by the said Bernard Smyth; It is hereby agreed by & betweene the partyes abovesaid That the same shalbe viewed & approved of by Stephen Crespon Clerk Chaunter of the Collegiate [Church] of St. Peter in Westm^r and Henry Purcell gentl. organist of the said Church. And what defaults shalbe found by them or either of them in the composinge & makeing of the said organ shall be altered amended & made good by the said Bernard Smyth.

Subscribed by the said
Bernard Smyth in the
presence of

BER : SMITH

STEPH. CRESPION
HENRY PURCELL
JOHN NEEDHAM

The final clause of this Agreement, together with the signatures of Father Smith and Henry Purcell, we give in facsimile :

Edward Smith, Esq. and George Purcell, Esq. were sent of
by the Honorable English Board of Directors of the College of
Surgeons in Wright's & Henry Purcell gentle Organs
of the said Society. And were duly delivered
to me by them on the 2^d day of April in the year of our Lord
Concordia of the said Organs. These are now
made good by the said Edward Smith. /

FACSIMILE OF THE LAST CLAUSE OF THE ABOVE AGREEMENT.

(Reproduced by kind permission of the Dean of Westminster.)

It is more than probable that this enlargement of the organ by Father Smith in 1694 may have given rise to the fable that he *built* one for the Abbey in 1660.

A slight deviation from chronological order may be permitted in order to refer to the organ built by Smith for the Sheldonian Theatre, Oxford. Anthony à Wood, writing on May 18, 1671, says:

Wee had vocall and instrumentall musick in our Theater to the new organ set up there: cost 120*li*, made by . . . Smith, a Dutchman.

The next important event in the life of Father Smith is in connection with St. Margaret's Church, Westminster, of which an account is given on page 516 of the present issue. As there stated, he built a new organ, at a cost of £200, for the church in the year 1675. When the question of appointing

an organist came before the Vestry, they resolved
on September 17, 1675:

on September 11, 1875.

That noe Organist be nominated until such tyme as the organ be erected, and then Mr. Bernard Smyth be the person first to be had in consideration for the sayd employment.

The Vestry Minutes of April 5, 1676, record the appointment in these terms:

It is ordered that Mr. Bernard Smyth be organist for one yeare to come from Ladie-day last, and the Vestry will take care to settle a salary for him.

Judging from the following Minute (of the same date) the amount of the organist's salary seems to have been mixed up with the 'fees for Buryalls' and doles to 'the poore of the parish'! Here is the Minute:

The Vestry doe order and appoynt That the Sexton
for the time being doe every moneth (allowing twelve

moneths to the yeare) make stopp of 3*l.* of the moneys arising by clerkes fees for Burylls in this parish and pay the same over to the hands of the churchwardens for the time being, to be disposed of by the Vestry to the Organist and the poore of the parish as to them shall seeme good for the terme of one yeare from Ladie-day last.

The indefiniteness of the organist's salary was removed in August, 1676, when it was fixed at £20 per annum. It is not often that an organ-builder holds an organist appointment, but in this respect Father Willis followed the example of his great predecessor, Father Smith.

Renatus Harris proved a very formidable rival to Father Smith in tendering for and sometimes obtaining the best work. The memorable 'battle of the organs' at the Temple Church is well known. The Benchers allowed Smith and Harris each to erect an instrument in their sanctuary. Smith employed Dr. Blow and Henry Purcell to display the beauties of his handiwork, and Harris engaged Draghi 'to touch his organ.' Rivalry reigned supreme in the case—the organ case—of Smith v. Harris. At length the latter challenged the former to make reed-stops within a given time. These were the vox humana, cremona, double bassoon, and others, which, being new to English ears, charmed those who attended the trials. A bad feeling seems to have entered into the contest, as in the night preceding the last trial of the new reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner as to render the rival instrument windless and useless. No wonder that Roger North said the contest was carried on 'with such violence by the friends of both sides, that they were just not ruined.' Five years the trial lasted, with the result that Smith became the conqueror. The Treasurers of the Middle Temple and the Inner Temple in equal shares paid 'Bernard Smyth, of London, Gent.,' the sum of £1,000 for the said organ, 'and all stops and pipes and other partes and appurtenances of the said organ, and particularly the stops and pipes in the Schedule hereunder written mencioned, and alsoe the curtaine rods and curtaines—and all other goods and chattles belonging to the said organ and organ-loft.' Here is the said Schedule, or specification of that remarkable and historical instrument :

THE SCHEDULE.
GREAT ORGAN.

1 Prestand of mettle	61 pipes	12 foote Tone.
2 Holflute of wood and mettle	61 "	12 foote "
3 Principall of mettle	61 "	6 foote "
4 Quinta of mettle	61 "	04 foote "
5 Super octavo	61 "	03 foote "
6 Cornett of mettle	112 "	02 foote "
7 Sesquialtera of mettle	183 "	03 foote "
8 Gedackt of wainescott	61 "	06 foote "
9 Mixture of mettle	226 "	03 foote "
10 Trumpett of mettle	61 "	12 foote "

948 pipes.

CHOIR ORGAN.

11 Gedackt of wainescott	61 pipes	12 foote Tone.
12 Holflute of mettle	61 "	06 foote "
13 A Sadt of mettle	61 "	06 foote "
14 Spitts flute of mettle	61 "	03 foote "
15 A Violl and Violin of mettle	61 "	12 foote "
16 Voice humane of mettle	61 "	12 foote "

366 pipes.

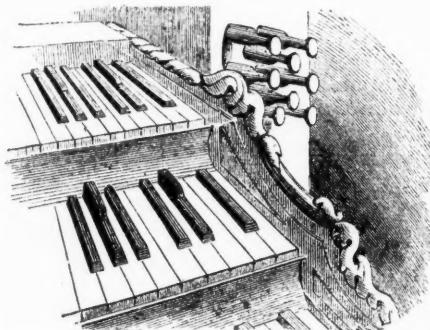
ECHOS.

17 Gedackt of wood	61 pipes	06 foote Tone.
18 Sup. Octavo of mettle	61 "	06 foote "
19 Gedackt of wood	29 "	"
20 Flute of mettle	29 "	"
21 Cornett of mettle	87 "	"
22 Sesquialtera	105 "	"
23 Trumpett	29 "	"

401 pipes.

With 3 full sets of keyes and quarter notes.

The compass of Smith's organ at the Temple extended to FFF in the bass. From FF upwards the instrument was provided with two additional keys, or 'quarter notes,' in each octave, 'which rarities,' according to an old book preserved in the library of the Inner Temple, 'no other organ in England hath; and can play any tune, as for instance ye tune of ye 119th Psalm (in E minor) and several other services set by excellent musicians, which no other organ will do.' The subjoined illustration shows that the keys for the two extra notes (A flat and D sharp) were provided by those for G sharp and E flat being cut across midway, the back halves, which acted on additional pipes, rising as much above the front halves as the latter did above the long keys.



A SECTION OF THE ORGAN KEYBOARDS FORMERLY
AT THE TEMPLE CHURCH, SHOWING THE
QUARTER-TONES (DIVIDED BLACK KEYS).

Among other reasons which led to the choice by the Benchers of Father Smith's organ were its greater 'sweetnes and fulnes of Sound, besides ye extraordinary Stopps, quarter-notes, and other Rarityes therein'; also its greater 'Depthe and Strengthe of Sound' arising from the presence of all the diatonic notes from CC down to FFF, and the chromatic note BB flat.

Smith's next most important work was the organ he built for Durham Cathedral, full particulars of which, with some quaint letters from the famous organ-builder, were given in the illustrated article on Durham in the May issue of THE MUSICAL TIMES. His position as the leading organ-builder—or 'Organ-maker,' as he was called—of the day secured for him the building of the former organ in St. Paul's Cathedral. Dr. W. H. Cummings possesses the original document relating to the erection of that magnificent CCC instrument which stood upon the choir screen and was opened on December 2, 1697, when Jeremiah Clark officiated

at the keyboards—pedals there were none. The document above referred to is as follows :

St. Pauls Church, Lond :—At a Committee, Fryday,
Octob. 19th, 1694.

Present.

Lord Major of London.	Dr. Oxenden.
Ld. Arch Bp. of Canty.	Sr. Thomas St. George.
Ld. Bp. of London.	Sr. Thomas Pinfold.
Ld. Bp. of Lincolne.	Dr. Godolphin.
Mr. Dean of St. Pauls.	Dr. Newton.
Mr. Sweetapple	Sheriffs.
Mr. Cole	

Ordered that it be referred to the Dean and Chapter of St. Pauls and to Sr. Chr. Wren and Dr. Blowe to receive Proposals from Mr. Smith Organ-Maker, and to treat and agree with him to make the Organ for St. Pauls.

At a Committee, Wednesday, Decr. 19th, 1694.

Present.

Lord Bp. of London.	Mr. Dean of St. Pauls.
Sr. Thomas Meres.	Dr. Newton.
Sr. Charles Hedges.	Sr. Chr. Wren.
Sr. Thomas Pinfold.	Dr. Stanley.

The following Contract was considered approved and confirmed by the Committee abovesaid ; and was Ordered to be entered in the Book of Contracts and signed accordingly.

Mend : That in pursuance of the Order first above written it was then agreed by the Dean and Chapter of St. Pauls and ye Surveyor of the Workers of St. Pauls Cathedral for and in the behalfe of the Rt. Honable. ye Lords and others Coms. for rebuilding and adorning ye said Cathedral with Bernard Smith Organ-Maker to make a large Organ containing 21 stops, part wood and part metall, and 6 halfe stops, according to Two Lists of ye said stops hereunder expressed as followeth—

THE FFIRST LIST.

Stops in the Great Organ.

Two Open Diapasons, Stop Diapason, Principall, Great Twelfth, fifteenth, Cornet, Mixtures, Sesquialtera, Trumpet.

Stops in ye Chayre Organ.

Principall, Stop Diapason, Hol fleut, Voice Humane, Crum horne.

Echoes or halfe Stops.

Diapason, Principall, Cornet, Trumpet.

THE SECOND LIST.

Stops in the Great Organ.

Hol fleut, Small Twelfths.

Stops in the Chayre Organ.

Quinta Dena Diapason, Great Twelfth, fifteenth, Cimball.

Echoes or halfe Stops.

Ffifteenth, Nason.

And the said Bernard Smith doth hereby agree to make all ye said stops in Workmanlike manner together with all sound-boards, Conveyances, Movements and Bellows thereunto appertaining and to fix ye same and tune them perfectly according to ye best of his skill in ye Case that shall be set up and provided with all ornaments, Carvings, Gildings, and Outside painting over the Great Entrance of the Choire of St. Pauls at the Charge of ye said Coms. ; the said Bernard Smith being only at ye Expence of all

ye inside work,—of ye Pipes, Conveyances and Movements as aforesaid to render it a compleat Instrument, from Double F fuit to C sol fa in Alt inclusive.

And the said Bernard Smith doth also Agree to set up and tune fit for use all ye stops expressed in the first of the aforesaid Lists at or before the five and Twentieth Day of September which shall be in ye year of Our Lord 1695. And the rest of the said Stops (expressed in ye Second List) at or before our Lady Day ensuing for the intire sume of Two Thousand Pounds, to be paid in manner following (that is to say) floure Hundred Pounds in hand (the Receipts whereof he doth hereby acknowledge), and when ye sound-board and first Setts of Pipes (expressed in ye first of the aforesaid Lists) shall be made and provided, the further sume of One Thousand Pounds, and the residue to make up ye intire Sume, when ye said Organ shall with all ye stops be fixed in the Case provided, and shall be approved by able Organists and particularly Dr. John Blowe, Organist to their Maties. and such others as the Dean and Chapter of St. Pauls shall nominate.

In Witness whereof the said Bernard Smith hath hereunto set his hand the Day and yeare first above written.

BER : SMITH.

Witnessse.

JO : OLIVER.

LAW : SPENCER.

JOHN WIDOWS.

A broadside in the British Museum entitled ‘Queries about St. Paul’s organ’ (too long to reprint here) doubtless emanated from Renatus Harris, who subsequently made an important proposal to erect an organ at the west end of the Cathedral. (See page 533 of the present issue.)*

It is impossible to give a complete and authentic list of the organs—said to number fifty—built by Father Smith. Recent investigation has shown that some of the instruments assigned to him by Rimbault were not of his manufacture ; but there can be no question that his artistic and conscientious work was in great demand and that he was held in the highest repute as a master of his art. Burney, writing in 1789, says that he was ‘assured by Snetzler, and the immediate descendants of those who have conversed with Father Smith and seen him work, that he was so particularly careful in the choice of his wood as never to use any that had the least knot or flaw in it ; and so tender of his reputation as never to waste his time in trying to mend a bad pipe, either of wood or metal ; so that when he came to voice a pipe, if it had any radical defect, he instantly threw it away and made another. This, in a great measure, accounts for the equality and sweetness of his stops as well as the soundness of his pipes, to this day.’ Another account states that his wooden pipes were ‘all of clean yellow deal.’

In his interesting brochure ‘A few notes on the Temple organ,’ the late Mr. Edmund Macrory, K.C., says that on one occasion when a friend of Smith’s spoke to the famous organ-maker of the rough and unfinished appearance of his metal pipes, and

* For further details concerning Father Smith’s organ at St. Paul’s Cathedral, and an illustration of the instrument, see THE MUSICAL TIMES of December, 1900.

urged him to bestow a little more time and care to make them look neater and better finished, Smith replied : 'I do not care if ze pipe looks like von teufel, I vill make it schpeak like von angel.'

Father Smith held the organistship of St. Margaret's, Westminster, for the long period of thirty-three years, till his death. The date of his decease had not till now been discovered, nor the place of his burial. Search made in the burial registers of St. Margaret's specially for this article has resulted in the discovery of the following entry, under date February 20, 170⁷:

Bernard Smith Esqr. Organ-maker in Ordinary. S.S.C.

The description following his name refers to his official Court appointment as Organ-maker to Queen Anne, while the letters 'S.S.C.' give the location of his grave, at the south side of the church. As no stone marks the spot or any other memorial exists, it may be suggested that steps should be taken to place a brass in the church to commemorate so great an artist, one who also for so many years held the organistship of the House of Commons church.

Father Smith married a Miss Elizabeth Houghton, daughter of Humphry Houghton. The date of his union with that lady is unknown, but it was before November 12, 1686, as on that day he concluded a letter written to the Registrar of the Dean and Chapter of Durham in these amorous terms : 'My and my wife's hertely love and humble servis to you and yours, from your humble servand to commande, Ber. Smith.' In December, 1687, he was living at a house 'over again the Cock, in Suffolck Street, near Chering Crose.' In his will, dated November 4, 1699, he is described as 'Bernard Smith of the parish of St. Martin in the ffeilds in the county of Middlesex his Majesties Organmaker.' His testamentary depositions contain this bequest : '*Imprimis* I give and bequeath unto all my Brothers and Sisters and unto all and every of their children the sume of one shilling a piece in full of all their Rights and pretensions to my Estate!' The rest of his property he bequeathed to his wife, whom he appointed sole executrix. No mention is made in the will of any child, or children, nor of his business : the latter is said to have been carried on by his son-in-law, Christopher Shrider.

In concluding these biographical notes on the great organ artificer of the 17th century, these words of Burney may be quoted : 'The number of organs built and enriched with new stops by Father Smith is prodigious, and their fame equal to that of the pictures or single figures of Raphael. Could higher praise be given ?'

The portrait of Father Smith which forms one of our special supplements is photographed from the original oil-painting in the Music School Collection, Oxford, and is reproduced by the kind and special permission of Mr. Arthur Hassall, M.A., Secretary to the Curators of the Schools.

F. G. E.

THE FATHERS OF GREAT MUSICIANS.

J. S. BACH.

Johann Ambrosius Bach, the father of John Sebastian Bach, was one of twin brothers who entered the world at Erfurt on February 22, 1645. Spitta says that the resemblance of the twins to each other, physically and mentally, was so striking that every one who knew them was astonished, and they became the object of much curiosity and interest. They both played the violin, and had the same way of interpreting music. So similar were they in appearance that when they were apart even their own wives, it is said, could not distinguish between them. After their father's death, and at the end of their apprenticeship, the two brothers travelled as town-musicians' assistants ; but then their pathways in life became separated, and Ambrosius settled down in Erfurt when he was twenty-two years old. He then entered the Association of the Erfurt Raths-Musikanter as a viola-player, and Spitta points out, as bearing upon Sebastian's development, that the music he heard in his father's house must have been almost entirely violin-playing.

A year after his appointment, on April 8, 1668, Ambrosius, aged twenty-three, married Elisabeth Lämmerhirt ; the issue of this marriage was six sons and two daughters. Soon after his marriage Ambrosius moved to Eisenach, where, in addition to the support of his own family, he undertook to provide for his helpless, idiot sister. The preacher of the funeral sermon on the death of this sister throws a pleasant light on the esteem in which her brothers were held, by saying that they were 'gifted with a good understanding, with art and skill which made them respected and listened to in the churches, schools, and in all the township, so that through them the Master's work is praised.'

The youngest son of Ambrosius was the great John Sebastian, who was born (at Eisenach) in all probability on March 21, 1685. Nine years later the wife of Ambrosius died, and seven months afterwards he married again, only, however, to enjoy this fresh period of domestic felicity for two months. As he died when his illustrious son was only ten years of age, he cannot have had much influence on the training of the greatest of all the Bachs. So far as is known he seems to have been a quiet, kindhearted man who had a more or less uneventful career.

HANDEL.

Bach's father was a musician ; Handel's paternal relative was a doctor. Born at Halle, in September, 1622, Georg Handel (or Händel) began life by studying the rude surgery of the period under the tuition of Christoph Oettinger, the town barber. The latter died, and Georg Handel married the widow ; he was under twenty-one, she twelve years his senior. By this stroke of matrimonial fortune the youthful bridegroom became entitled both to the freedom of the town and the distinction of being called 'Meister Görge.' Six children were born to them, and so diligently did Meister Görge work at his profession that, in 1652, he was



HANDEL'S FATHER.

appointed town surgeon of Giebichenstein, a suburb of Halle of some importance. Surgeon-in-ordinary, and valet-de-chambre to Prince Augustus of Saxony were additional appointments that came unto him, and therefore he may be regarded as having been a man of mark. His wife died in October, 1682, and six months afterwards he entered into the holy state of matrimony a second time when he, aged sixty, offered his hand to a lady thirty-two years of age, Dorothea, daughter of Pastor Taust of Giebichenstein. The first child of this marriage died in infancy: the second—born February 23, 1685—when his father had reached the age of sixty-two, is known to the world as George Frederick Handel.

The old surgeon smiled at the musical propensities of his little son, but as the music-making had become a passion, and he had decided upon educating the boy for the law, he determined that he 'would have no more of such jingling' and he gave orders accordingly. The effect of such prohibitions resulted in Master George's smuggling an old clavichord into an unoccupied garret of the house, and his practising upon this instrument

while the rest of the household slumbered and slept. How the father repented of his opposition to the boy's desires to follow the art of music is well known from the various biographies of Handel. Moreover, the old gentleman wisely fostered his son's ambition and guided his steps accordingly. Bach was ten and Handel twelve years old when they lost their respective fathers. Respected by all who knew him, Georg Handel, the surgeon, died in February, 1697, aged seventy-five, leaving behind him three children, twenty-eight grandchildren, and two great-grandchildren.

HAYDN.

From the professions of music and surgery to the trade of a wheelwright is a wide step in the social scale. The Haydns may be said to have been out-and-out wheelwrights, as no fewer than seven of one family followed that calling. Mathias Haydn, the father of the composer, is described as 'a German peasant of the best type, an honest, God-fearing, hardworking man, content with his own lot in life. He had learned to play the harp by ear, and enjoyed singing to its accompaniment,

sometimes alone, at other times in duets with his wife.' In 1728 he married Maria Koller, cook to Count Harrach, lord of the castle of Rohrau in Austria, the village in which Mathias Haydn plied his trade. Their family consisted of twelve children, of whom Franz Joseph, the composer of 'The Creation,' was the second—born March 31, 1732. A brother, named Michael, was also musical, and Haydn Senior took great pride in teaching his sons to sing correctly in the part they took in the family concert. The wheelwright rather prided himself upon his knowledge of music, and when his sons questioned his rendering of a voice-part or accompaniment, the paternal rebuke would come in the remark : ' You are a set of donkeys,' an asinine aspersion that brooked no contradiction. As Joseph left home when he was only six years of age the influence of his father on his development was very slight, but the old man lived to see his son well on the road to fame. Pohl refers to Haydn's parents as 'honest, industrious people, who instilled into their children a love for work, method, cleanliness, and above all, religion. In his old age Haydn gratefully acknowledged his obligations to their care.'

MOZART.

Mozart and Bach had this in common in their birth, they were the children of violinists and professional musicians. Johann Georg Leopold Mozart (1719-1787), known as Leopold Mozart, the father of the composer, began his musical career as a chorister. He subsequently played the organ remarkably well, and one who knew him records : ' It was wonderful, to see his hands and feet going together, but exceedingly fine—yes, he was an extraordinary man. . . . How he used to jeer at the priests when they wanted him to turn monk ! ' He seems to have had a somewhat pessimistical turn of mind and a touch of sarcasm in his nature. ' Take it as an universal truth,' he writes, ' all men tell lies and add to the truth or take away from it, just as it suits their purpose. Especially must we believe nothing which, if known, would add to the reputation of the speaker or flatter his interlocutor, for that is sure to be false.' It is satisfactory to know that this distrust of mankind he failed to implant in the bosom of his genius son, and, as so often happens, his cynicism and pessimism were more on the surface than deep-rooted in his nature. Born and educated at Augsburg, he studied jurisprudence at Salzburg. He then entered the service of Count Thurn, Canon of Salzburg, and assiduously studied music. He became so proficient in playing upon the violin that the Archbishop Leopold took him into his service ; he was afterwards appointed Court composer and leader of the orchestra, and subsequently Vice-Kapellmeister.

Leopold Mozart was a prolific composer, especially of church music, including twelve Lenten oratorios. His creative industry resulted in the output of 'a host of theatrical pieces, as well as pantomimes,' in addition to 'a long list of symphonies,' upwards of thirty serenades, much

chamber music, &c. Six of his violin sonatas he engraved with his own hand. Curious indeed were the 'Occasional pieces' that came from his pen, in their quaint instrumental effects and somewhat ponderous humour. These *jeux d'esprit* include a pastoral symphony in which shepherds' horns and two flutes obbligato are employed ; a military piece (trumpets, drums and kettle-drums) ; a Turkish and a Chinese piece. In a pastoral, representing a country wedding, during the march and after each huzza there was a pistol shot, according to the custom at rural marriages, and Leopold Mozart directed that any one who could whistle well with his fingers was to whistle during the huzzas. These creations, however, were feeble as programme-music compared with his 'Sledge drive,' of which a pianoforte duet arrangement was printed. The following programme was printed by the composer for a performance in Augsburg, December 29, 1755 :

MUSICAL SLEDGE DRIVE.

Introduced by a prelude, consisting of a pleasing *Andante* and a splendid *Allegro*.

Then follows :

A prelude, with trumpets and drums.

After this :

The Sledge Drive, with the sledge-bells and all the other instruments.

After the Sledge Drive :

The horses are heard rattling their harness.

And then :

The trumpets and drums alternate agreeably with the oboes, French horns and bassoons, the first representing the cavalcade, the second the march.

After this :

The trumpets and drums have another prelude, and The Sledge Drive begins again, but stops suddenly, for all the party dismount, and enter the ball-room.

Then comes an *Adagio*, representing the ladies trembling with cold.

The hall is opened with a minuet and trio.

The company endeavour to warm themselves by country-dances.

Then follows the departure, and, finally :

During a flourish of trumpets and drums, the whole party mount their sledges and drive homewards.

In consequence of the performance of these occasional pieces in Augsburg, the composer received the following anonymous letter :

' Monsieur et très cher ami !

' May it please you to compose no more absurdities, such as Chinese and Turkish music, sledge drives, and peasant weddings, for they reflect more shame and contempt on you than honour, which is regretted by the individual who herewith warns you and remains,

' Your sincere Friend.

' Datum in domo vere amicitiae.'

All Leopold Mozart's compositions are forgotten save one—his 'Violin School,' published in 1756, a carefully and admirably written treatise, eminently practical and intelligent. It is no wonder that the book 'passed through many editions in various languages,' and that for a long period it was the only Method for the violin.

Leopold Mozart married (November 21, 1747) Anna Maria Pertlin. They were considered the handsomest couple in Salzburg. Of their seven children only two survived—Maria Anna (Nannerl) and the immortal Wolfgang. Both were wonderfully gifted children, and the father devoted his entire energies to their musical education. Early in the year 1762 he started on the first of those journeys undertaken to exhibit the precocious talents of his daughter and son. Nannerl was ten, Wolfgang six years of age. The most important of these prodigy tours occupied more than three years—June 1763 to November, 1766. England was included in the itinerary, and Leopold Mozart, his wife, Nannerl and Wolfgang were in London between April, 1764 and July, 1765. They at first lodged at the house of 'Mr. Couzins, Hair-cutter, in Cecil Court, St. Martin's Lane.' Thence, after they had replenished their wardrobe, Father Mozart

It must have been extremely gratifying to Leopold Mozart to receive the following appreciation of his son's genius from the lips of Papa Haydn. He said :

I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition.

But this, interesting though it be, is leading us away from the father to his wonderful bairns. He nearly outlived his son, as he died at Salzburg on May 28, 1787, a little more than four years before Wolfgang drew his last breath. In the words of Pohl: 'Leopold Mozart bore the honourable distinction of having trained one of the greatest musicians the world ever saw.'

Consideration of the fathers of Beethoven, Mendelssohn, and some other composers must be deferred till next month.



LEOPOLD MOZART.

(From the family picture in the Mozarteum at Salzburg.)

wrote: 'How do you suppose my wife and girl look in English hats, and the great Wolfgang in English clothes?'

In reference to the children's appearance at the Court of George the Third—for which they received an honorarium of twenty-four guineas—the father records: 'The favour shown to us by both royal personages is incredible; we should never imagine from their familiar manner that they were the King and Queen of England. We have met with extraordinary politeness at every Court, but this surpasses them all. A week ago we were walking in St. James's Park; the King and Queen drove past, and although we were differently dressed, they recognised us, and the King leant out of the window of the carriage smiling and nodding, especially towards Wolfgang.'

ENGLISH CHURCH EXHIBITION AT ST. ALBANS.

A VISITOR'S NOTES.

At the Town Hall of St. Albans, the Verulam of ancient days, an exhibition was held from June 27 to July 15 that was of supreme interest to the ecclesiologist and a source of attraction to the general visitor. The objects shown covered a wide range of subjects appertaining to the English Church, but the present writer's 'notes' must be restricted to making mention of some of the books that were on view and in referring to the music section of the Exhibition.

A fine specimen of a 'Quire Book' was of local interest, in that it contained compositions of Robert Fayifax, organist of St. Albans Abbey in the last decade of the 15th century. This illuminated MS. (circa 1510) measures 26 by 18½ inches, and belongs to the Lambeth Palace Library. Its contents include a MS. Gloria in five parts, which formed the exercise written by Fayifax for his degree of Mus. D. at Cambridge in 1504. Eton College lent a similar music book, containing a collection of motets and Magnificats by Lambe, Cornysch, Turges, Browne, Davy, Wilkinson, Fayifax and other composers, for use in Eton College Chapel, circa 1500. Dr. Cummings enriched the Exhibition with some treasures from his valuable storehouse. A large folio volume, chiefly in the handwriting of Henry Purcell, containing anthems by Orlando Gibbons, Pelham Humphrys, Dr. Blow, and the great Purcell himself, was specially interesting, and so was a volume, magnificently bound for the Duke of Chandos, containing anthems by Handel in the handwriting of his copyist Smith. Among the autographs were the anthem 'The souls of the righteous,' composed by Dr. Boyce for the funeral of King George II. (1760), endorsed 'This is the property of William Boyce, of Hammersmith,' and Attwood's Coronation anthem for William IV. (1831). Here were also to be seen the autographs of Samuel Wesley's motet 'Deus majestatis' for double choir and instruments (1799), Crotch's 'The Lord is King' (1838), Goss's 'O praise the Lord' (1868), and an anthem by Arthur Sullivan, composed when he was a

chorister in the Chapel Royal. We give the opening bars of this juvenile composition :

SING UNTO THE LORD. A. SULLIVAN.

Sing unto the Lord, and praise His Name,
Sing unto the Lord, &c.
Name, and praise His Name,
Sing unto the Lord, and praise His Name.
&c.

The Bible and Prayer Book sections were of peculiar interest. Space will only allow me to mention a few of these precious tomes. In the preface to his revision of Wycliffe's translation, John Purvey (1388) speaks of himself as 'a symple creature' who translated the Bible 'out of Latyn into English,' and he adds:

this symple creature hadde myche travaile with diverse felawis and helparis . . . to make oo Latyn bible sumdel trewe . . . and to translate as cleerli as he coude to the sentene, and to have manie gode felawis and Kunnyng at the correcting of the translacon.

A Bible printed by John Day in 1551 contained some curious printed annotations. The following, on St. Peter iii., may be quoted :

and yf she [the wife] be not obedient and healfull unto hym [the husband], endeouereth to beate the fere of God into her heade, that thereby she maye be compelle to learme her duty and do it.

An old Bible here exhibited contains the following 16th century prescription, perchance written by a doctor of divinity :

'A MEDECINE FOR A SICK SOULE.'

Take a quarte of the repentance of Nineveh and put hereto both your handfulls of fervent faithe in Christe's blood, with as much love and charitie of the purest that you can get in God's shoppes, a like quantite of each, and put it into a cleane vessel of a good conscience and let it boile well together in a fierce fire till thou seest with the eie of faithe the black fome of this world's stinke in thy stomake, &c.

'Printers' errors have in former times played sad havoc with the truth of Holy Writ—*e.g.*, in a Bible printed by John Field, 'printer to the Parliament' (1653), the omission of an all-important 'not,' causes I Corinthians vi. 9 to read :

Know ye not that the unrighteous shall inherit the Kingdom of God.

A similar lapsus in one of the Edwardian Prayer Books contains the commandment :

Thou shalt bear false witness against thy neighbour.

Canon Gibbs, one of the most active promoters of the Exhibition, points to the remarkable fact that, so far as his knowledge extends, 'every English Prayer Book, from 1561 to 1660 inclusive, has this misprint in its Psalter : "The righteous shall be punished" !'

Some curious translations of the Douay version of the Bible may be exemplified as follows :

Judges v., 28. His Mother looked out at a window and howled ; and she spoke from the dining-room Why is his chariot, &c.

One that was wiser than the rest of his wives returned this answer to her mother-in-law, &c.

Psalm 90. Thou shalt not be afraid . . . of the business that walketh about in the dark . . . or of the noon-day devil.

The Exhibition catalogue says : 'With this last, however, may be compared Coverdale's version (1535) : "So thou shalt not nede to be afraide for any bugges by nighte."

The Prayer Book section—thanks to the kindness of Lord Aldenham, who lent so many specimens of these and also of Bibles from his fine collection—was particularly comprehensive. Following 'The Order of Communion,' printed on March 8, 1548, is the King's proclamation setting forth the authority and circumstances under which this first edition of the English Service for the Communion of the Laity was compiled and published :

least every man phantasizing and devising a sondry way by hymself, in the vse of thyse mooste blissed Sacrement of vnitie, there myghte thereby arise any vnsemely and vngodly diuersitez.

In a Prayer Book containing 'The Psalter and certain Godlye Prayers' (1560) there is printed 'a short Introduction into the Science of Musick, made for such as are desirous to have a knowledge thereof, for the singing of these Psalms.' In 1566 was issued :

The Psalter of Psalms of Dauid after the translacion of the great Byble. Poynted as it shall be songe or sayde in Churches.

The title-page of a Welsh Prayer Book (1634) includes a picture of a congregation in church listening to a sermon ; in the congregation at least one man is wearing his hat. The first invocation in the Litany reads :

Duw Tâd o'r nef : trugarhâ wrthym wir bechaduriaid.

A splendidly printed copy of 'The Book of Common Prayer . . . according to the use of the Protestant Episcopal Church in the United States of America' (De Vinne Press, New York, 1893) contains special Psalms for sixteen festivals, also twenty selections of Psalms which may be used instead of the Psalms for the day. In this 'selection' (why only for twenty days?) forty-five Psalms only are drawn upon, and Psalm 91 occurs twice.

Like the Irishman who when 'he opened his mouth put his foot into it,' so a French compositor in the year 1551 made 'pie' when he set up :

This Prymer of Salisbury use is set out along with houtonyer chyng.

A collection of musical instruments formerly used in churches, kindly lent by the Rev. F. W. Galpin, served to demonstrate the great change that has come over church music since the portative organ used in the 15th century, of which an example was exhibited. Here was also a positive organ (*c.* 1600), a regal (*c.* 1620), a cornet, dated 1578 and used to support the treble voices of the choir, a pitch pipe, flute, clarionet, violin, 'bass viol' (violincello), hautboy, bassoon, serpent, and a bass horn, said to be an improved serpent, probably a less seductive instrument.

One of the lectures delivered in connection with the Exhibition was given by Mr. Galpin, who took for his subject 'The by-gone music of our parish churches.'

The following is a syllabus of his interesting discourse with a programme of the musical illustrations :

The typical parochial service. Pre-Reformation plainsong and its accompaniment. Antiphone and carol. Organs portative and positive. The English Metrical Psalter (1549). Sternhold and Hopkins. ‘Apt notes to sing withal.’ Part-singing. Tallis’s canon. Foreshadowings of the National Anthem. The Hundredth Psalm. ‘A speedy demolishing of all organs.’ Psalmody in decline. Territorial Times. ‘The necessity of singing well in churches or not to sing at all.’ Cornets and pitchpipes. Tate and Brady (1696). Wesley and the 18th century Hymn Tunes. ‘Lo! He comes.’ The village Church Band and its eccentricities. Personal reminiscences. Ready-made music. The ‘organisation’ craze.

ILLUSTRATIONS.

Canon, by Thos. Tallis -	1567
A Voluntary for the Regal, by Dr. John Bull -	1600
A Country Carol for Christmas (Ravenscroft) -	1611
The Hundredth Psalm, set by J. Dowland -	1621
The ‘Hertfordshire’ Tune -	1671
‘Oliver’ and ‘Helmsley’ -	1767-1904

In a petition, presented to the House of Commons in 1641, against William Grant, minister of the parish of Isleworth, he is charged with having said that he ‘had rather hear an Organ (ten to one) in the church than the singing of Psalms which scoffingly he called Hopkins his jiggies!’

Mention must be made of ‘A Selection of metrical psalm and hymn books, from the collection made by the Rev. Dr. Julian,’ which were lent by the Council of the Church House, where the books are now located. It may not be generally known that John Keble versified the Psalter. Here is the title of the book, a copy of which was exhibited at St. Albans :

The PSALTER OR PSALMS of David in English Verse. By a member of the University of Oxford, adapted for the most part to tunes in common use. Oxford, 1839. Small 8vo.

In the preface to his Psalter, Keble says :

The custom of singing the Psalms rather than chanting them, has prevailed among us so long and so universally, that there is small hope at present of changing.

Therefore he set himself to improve the metrical version, ‘adhering reverently to the meaning of the original,’ by producing the above Psalter. In itself, this book bears testimony to the great advance that has been made in English church music since Keble’s day.

The foregoing ‘notes,’ by reason of their limitations, can only serve to sample the many interesting things that were displayed at St. Albans, and that made a visit to the old city so pleasant and profitable. The Exhibition reflected the greatest credit on all concerned in its conception and achievement. In this connection the services and courtesy of the honorary secretary and treasurer, Miss M. A. Wix, call for special acknowledgment. An excellently compiled and well annotated catalogue of the exhibits (nearly 700 in number) proved of great value, and it is satisfactory to learn that in the autumn an illustrated catalogue will be issued at a price which should secure for it a large sale.

Special attention is directed to the advantages of the Liszt Scholarship at the Royal Academy of Music, which is to be competed for in September. The scholarship, which is open to persons of either sex, entitles the successful candidate to three years’ free instruction at the Academy, and after that to a yearly sum (at present about £125) to assist him or her in the extension of his or her musical experience for a period of two years on the Continent of Europe. Full particulars may be obtained from the Secretary of the Royal Academy of Music.

Occasional Notes.

*The inspired musician, what a range,
What power of passion, wealth of change!
Some source of feeling he must choose
And its lock’d fount of beauty use,
And through the stream of music tell
Its else unutterable spell.*

MATTHEW ARNOLD.

Dr. Coward, of Sheffield, has received the following gratifying letter from Lord Knollys, private secretary to the King :

Buckingham Palace, July 17, 1905.

Dear Sir,—I am commanded by the King and Queen to express their high appreciation of the Sheffield Festival chorus, who sang before their Majesties at the opening of the University of Sheffield, and also of the way in which you conducted the chorus.—Yours faithfully,

KNOLLYS.

H. Coward, Esq., Mus. Doc.

The following notes may supplement Sir George Grove’s analysis of Mendelssohn’s ‘Hebrides’ overture (page 531 of the present issue). There is every reason to believe that the work was first performed by the Philharmonic Society of London. In the programme of the concert given on May 14, 1832, it appears thus :

Overture to the Isles of Fingal (MS.).

F. Mendelssohn Bartholdy.

The overture was primarily dedicated to the Philharmonic Society, and subsequently to the Crown Prince of Prussia, afterwards Frederick William IV., King of Prussia; therefore the work was the example of Beethoven’s Choral Symphony which, it will be remembered, was first dedicated to the Philharmonic Society, but the printed score is inscribed to Frederick William the Third, King of Prussia. The *Harmonicon* recorded the first performance of the overture in these words :

The overture of M. Mendelssohn, written for these Concerts, was now heard for the first time, a circumstance which ought to have been noticed in the program, for the dry announcement contained in the letters ‘MS.’ says little: indeed it may signify that, whatever the age of the composition, it had never been thought worth printing. The idea of this work was suggested to the author while he was in the most northern part of Scotland, on a wild, desolate coast, where nothing is heard but the howling of the wind and roaring of the waves: and nothing living seen, except the sea-bird, whose reign is there undisturbed by human intruder. So far as music is capable of imitating, the composer has succeeded in his design; the images impressed on his mind he certainly excited, in a general way, in ours: we may even be said to have heard the sounds of winds and waves, for music is capable of imitating these in a direct manner: and, by means of association, we fancied solitude and an all-pervading gloom. This composition is in B minor, a key well suited to the purpose, and begins at once with the subject, which more or less prevails throughout; for unity of intention is no less remarkable in this than in the author’s overture to *A Midsummer Night’s Dream*, and indeed is a prominent feature in all he has produced. Whatever a vivid imagination could suggest, and great musical knowledge supply, has contributed to this, the

latest work of M. Mendelssohn, one of the finest and most original geniuses of the age ; and it will be but an act of justice to him, and a great boon to the frequenters of these Concerts, to repeat the present composition before the conclusion of the season. Works such as this are like 'angels' visits,' and should be made the most of.

In his 'History' of the Philharmonic Society (1862) George Hogarth, a former secretary, says : 'At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture [The Hebrides] ; and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done.' What has become of this MS.? Was it an autograph score?

Mr. Felix Moscheles possesses a copy (full score) of the 'Hebrides' overture in Mendelssohn's autograph, concerning which his father, the late Ignatz Moscheles, records in his diary (May, 1832) as follows :

Mendelssohn and Klingemann came to the children's one o'clock dinner. The former gave me the score of his overture to the 'Hebrides,' which he had finished in Rome on the 16th of December, 1830, but afterwards altered for publication. I often thought the first sketch of his compositions so beautiful and complete in form that I could not think any alteration advisable, and during our stroll in the Park [Regent's Park] we discussed this point again to-day. Mendelssohn, however, firmly adhered to his principle of revision.

Did Mendelssohn bring two scores of his 'Hebrides' overture with him when he came to England in 1832?

The *Athenaeum* notice of the first performance may also be quoted :

A MS. composition by Mendelssohn, entitled 'Overture to the Isles of Fingal,' was performed for the first time in this country. The burthen of the composition strongly reminded us of Beethoven. Towards the end it was well worked with figurative passages for violins, the subject being sustained by the wind instruments—but as descriptive music it was decidedly a failure. (*Athenaeum*, May 19, 1832.)

The *Morning Post* criticism is interesting by reason of the reference to the baton, then just coming into permanent use in England :

The author conducts with a *baton*: the intelligence of his look, gesture, and rise of the baton imparted a confidence to the band which was productive of the most beneficial results. It is almost superfluous to repeat that we have always strenuously advocated this system of conducting with a baton. (*Morning Post*, May 16, 1832.)

During the Sonzogno opera season at Paris, which came to an end last month, six new works by young Italian composers were produced, the most successful of which appear to have been 'Andrea Chenier' and 'Siberia,' both by Umberto Giordano ; and the least satisfactory Giacomo Orefice's 'Chopin.' Angelo Orvieto, who wrote the libretto, presents the Polish composer in various melodramatic scenes. The music has been selected from the works of Chopin. In the score is printed George Sand's opinion that one day Chopin would be scored 'sans rien changer à sa partition de piano'! The score is said to be cleverly written, but Chopin's music is bound to lose all its character and even its colour by such transposition ; time spent upon a work of this kind is practically wasted.

Sir Edward Elgar has been honoured by receiving (on June 28) the degree of Doctor of Music *honoris causa* from the University of Yale. In presenting Sir Edward to President Hadley and the Corporation, Professor Williston Walker referred to him as :

A composer of musical creations of the highest merit, honoured for his genius and his achievements as a master of the oratorio, wherever excellence in music is appreciated ; gifted and distinguished for leadership in an art that gives noble expression to that which is uplifting and inspiring in human feeling, and that voices the profoundest spiritual emotions and the deepest longings of the heart ; marked in his home-land by ample scholastic recognition and by the appreciation of his sovereign ; and commanding the homage of the musicians of Germany, of France, and of America, he is heartily welcome among us. We felicitate ourselves on his presence with us at this anniversary of this venerable university, and see in it a fresh evidence of the union in sympathy and mutual recognition that is knitting together by bonds of ever-increasing closeness the two great English-speaking nations. We would ask that Yale do her part to express the admiration of America for his talents and his services by conferring upon Sir Edward Elgar the degree of doctor of music, already his by the gift of English universities, and thus do herself the honour of enrolling him among her graduates.

Other musicians have recently been favoured in having had honorary degrees conferred upon them. Sir Frederick Bridge received (on June 27) the M.A. degree from the University of Durham by the Vote of Convocation ; Mr. Charles A. E. Harris, Director of the McGill Conservatorium of Music, Montreal, has had conferred upon him the Mus. D. degree by the Archbishop of Canterbury ; and Signor Michele Esposito has received the Mus. D. degree from the University of Dublin. The selection of Dr. Harris for the distinction was due 'not only to his personal attainments, but also to a desire to extend recognition of the musical efforts of Britain beyond the seas.' In 'introducing' Dr. Esposito (on July 6) the Public Orator of the University of Dublin, in course of a Latin speech, said :

Admiration is always excited when

Music awakes, and grows to form with ease

As nimble fingers fly along the keys :

but an especial veneration thrills us when Esposito has swept us away into the realms of his art, where nothing save the sounds of music, floating all around us, sway our emotions hither and thither under their delightful constraint and compulsion. And no less do we admire him when, like Apollo Musagetes, he inspires and directs with unerring art the whole orchestral company. To a musician so earnest, so distinguished, so beloved, we owe gratitude and affection. Now with loud acclaim, let us tender him this most just and grateful recognition of his merits.

Dr. Esposito—who has done excellent work for the cause of music in Dublin, especially as conductor of the Dublin Orchestral Society and as a professor of the Royal Irish Academy of Music—has been presented by his many friends with the robes of a Doctor of Music, a full score of 'Tristan,' and a service of table silver.

The committee at Lucca which recently organized the festival to celebrate the hundredth anniversary of the death of Luigi Boccherini, having learnt that the tomb of the composer at Madrid is in a state of decay, has applied to the Spanish government to have his remains transferred to Lucca, i.e., to the city in which Boccherini was born. He enjoyed great fame as a performer on the violoncello, and his chamber music in former days was much played ; now he is chiefly remembered by his simple yet pleasing minuet in the key of A.

Dr. Edward Grieg—it should be remembered that he received his degree at the University of Cambridge—contributed to the July issue of the *Contemporary Review* an interesting autobiographical article entitled ‘My first success.’ As to how the Norwegian composer cleverly does not record his ‘first success,’ in the ordinary acceptance of the term, the reader must be referred to the article itself. In the meantime one or two extracts may be given. The first is a school-class incident, and reads thus :

One day in the German class I translated *der gemeine Hollunder* (the common elder bush) as *der gemeine Holländer* (the common Dutchman), and in one of the English lessons I boldly said that *kalbsbraten* (veal) meant ‘beef of veal.’ The teacher burst out laughing and said ‘Get away home, and tell your father (who was the English Consul) that *kalbsbraten* means beef of veal.’ I went blood-red with shame. That was a terrible come down, which for long destroyed all faith in my capacity both at school and at home, where my stupidities were reported by kind friends. But my good star would have it that even in the same lesson I came in for an enormous satisfaction. In the lesson-book occurred the word *Requiem*: and the teacher asked if any one of us could tell what great composer had written a piece of church music with that title. No one offered an answer, till I gently ventured the name ‘Mozart.’ The whole class stared at me as an incomprehensible strange creature. That I took as a success. But I suspected that it carried something sinister in its lap, and only too soon I found it was so. Naturally the class disliked, as is so often the case, having such a being in their midst, and ever after pursued me in the street with the insult, ‘There goes “Mozak,”’ and if I escaped down a side street, ‘Mozak,’ ‘Mozak,’ sounded after me from a long way off. I felt this abuse to be unjust, and considered myself a martyr. I came very near to hating my schoolfellows, and one thing is certain : I shunned nearly all of them.

Dr. Grieg’s Scottish ancestry comes out in the answer to a question at a history lesson. The teacher asked :

‘Can you tell me what generals were on the Black Sea under Catherine II.?’ With a loud voice I answered, ‘Generals Greigh and Elphinstone.’ Those names had been welded into my consciousness ever since my father had told me that our family arms, which bore a ship, denoted that our original ancestor was in all probability the Scotch Admiral Greigh. The teacher clapped the book to. ‘Quite right : for that you will get a 1 and a star ; but for the year’s work you will have to be content with a one-and-a-half.’ I was more than content : I was as proud as a Field-Marshal after a victory. I almost think that was the greatest success of my school life.

Another quotation refers to the composer’s student days at Leipzig and the ‘first success’ of his *Opus 1* :

I hasten to give one instance of what must be called a real success. It was Easter time, 1862, before I left the Conservatorium, when I enjoyed the honour of being among the students who were selected to appear at the public performance in the hall of the Gewandhaus. I played some pianoforte pieces of my own ; they were lame productions enough ; and I still blush to-day that they appeared in print and figure as *Opus 1* ; but it is a fact that I had an immense success and was called for several times. There was no doubt about that success. Yet it meant nothing for me. The public consisted of invited friends and relations, professors and students. In these circumstances it was the easiest thing in the world for the fair-haired lad from the north to make a hit.

The entire article may be read with profit. One thing is certain, that this popular contemporary composer has written on ‘My first success’ with success.

The Master of the Musicians’ Company (Mr. C. T. D. Crews) provided an exceedingly interesting entertainment at the Guildhall School of Music on June 29. On that occasion was revived the Masque, written by Thomas Campion (1567?–1620) for the marriage of the Earl of Somerset and Lady Frances Howard in the year 1614, and performed at Whitehall. Most of the performers at the recent revival were students of the Guildhall School of Music, whose interpretations greatly added to the enjoyment of the evening. In regard to the music of the Masque, the composers laid under contribution, in addition to Campion himself, were Copario (Cooper), Nicholas Lanier, Byrd, William Lawes, Richard Farnaby, and Anthony Holborne. A small orchestra of ladies—among the instruments being a harpsichord and a tabor—rendered most efficient aid. Mr. Arthur H. D. Prendergast, a trustworthy authority on the subject of the Masque, specially composed (in the antique style) some vocal numbers for which no music was known to exist : he also conducted the performance—one that went with remarkable smoothness and upon which all concerned are to be warmly congratulated. The entertainment was honoured by the presence of their Royal Highnesses Princess Christian of Schleswig-Holstein, Princesses Victoria and Louisa of Schleswig-Holstein, and many other distinguished guests.

H.R.H. Prince Christian of Schleswig-Holstein has accepted the honorary freedom of the Worshipful Company of Musicians.

‘The Quarterly Magazine of the International Musical Society’ contains an exhaustive and ably written article, by Mr. Barclay Squire, on ‘Purcell as theorist.’ It takes the form of a comparison between the 11th and 12th editions of Playford’s ‘Introduction to the Skill of Musick,’ and shows the important alterations made by Purcell in the 12th edition (1694) of that book. The following is an example of Purcell’s theoretical style :

Notes of Syncopation, or Driving-Notes, are, when your Hand or Foot is taken up, or put down, while the Note is sounding, which is very awkward to a Young Practitioner, but when once he can do this well, he may think himself pretty Perfect in keeping Time. For an Example, take this following Lesson :



In the little pamphlet entitled ‘54 Erlkönig-Kompositionen,’ by Wilhelm Tappert (Liepmannssohn, Berlin), the first composition there catalogued is the simple setting of Goethe’s poem by Corona Schröter, which forms No. 17 of her 25 Lieder published at Weimar in 1786. In this connection, *Le Ménestrel* has recently published an interesting account, by Amédée Boutarel, of the festival given at the castle of Tiefurt on August 28, 1781, to celebrate the thirty-second anniversary of Goethe’s birth. The following year—on the 22nd of July, a glorious summer’s day—a one-act piece, ‘Die Fischerin,’ was performed at a spot in the quiet park amid exquisite scenery provided by Nature herself. The piece furnished by Goethe for the occasion included, among other poems, the Erlkönig, and Corona Schröter sang the setting mentioned above. A charming water-colour drawing by the painter Kraus, which *Le Ménestrel* has reproduced, furnishes a delightful glimpse of that memorable *al fresco* performance.

Dr. Max Seiffert recently consulted the registers of the Liebfrauenkirche in Halle hoping to find details respecting F. W. Zachau, Handel's teacher, when he came across the church account books, which were located in a dark room near a small organ. In one book (1715-16) he found various entries connected with Bach's visit to Halle to examine the new organ built by Cuncius. There was a receipt for one thaler paid to the messenger, Andreas Noacken, who went to Weimar with the letter to Concertmeister Bach concerning the 'examination' of the organ. Bach's reply (April 22, 1716) is given in Spitta ('Life of Bach,' English Edition I., 520). Six days later he and the other 'Herren Deputirten,' Johann Kuhnau of Leipzig, and Christian Friedrich Rolle, of Quedlinburg, were all three at Halle. After the examination of the organ came, according to good old custom, eating and drinking, the account books furnishing detailed entries of all the good things provided and the expense incurred. Among the eatables were :

- 1 portion of Bäffallemote (boeuf à la mode).
- 1 gereuchert schinken (smoked ham).
- 1 Aschette mit Erbissen (plate of peas).
- 1 Aschette mit Erteffen (plate of potatoes).

in addition to salad, fresh butter, cakes, &c. And then there was Rhine wine, Franconian wine, beer for the guests and also for the servants. The day before the departure (May 3) of Bach and his colleagues they each received six thalers for their travelling expenses, and gave receipts which are preserved among the documents. On May 11 Gottfried Kirchhoff, Zachau's successor as organist of the Liebfrauenkirche, received for his services an honorarium of eight thalers. The foregoing quaint details are taken from Dr. Max Seiffert's article 'Joh. Seb. Bach, 1716, in Halle,' in the recently-issued 'Quarterly Magazine of the International Musical Society.' It should be stated that Dr. Seiffert spells the name of Handel's teacher 'Zachow,' thus adding a fourth form of the old organist's patronymic, as Mainwaring gives it Zackaw, and Schoolcher spells it Sackau.

The methods of composers are interesting and often profitable as good examples. M. Jacques Blumenthal has been so very successful as a lyrical composer that anything he has to say on his creative achievements is worthy of attention. In a letter written about twelve years ago, he says :

Sometimes I compose at the piano, at other times away from it. I am in the habit of reading a good deal of poetry, and when any poem strikes my fancy and seems adapted to musical treatment, I copy it into one of my MS. books, of which I always keep several, in English, French, German, and Italian. These verses all lie patiently there till their time comes to be set to music. Some have to wait for years, some are composed almost at once; it all depends on the mood in which I happen to be, for according to my mood I look out for some verses corresponding to it, and then the song comes forth with ease.

Thus each poem must come as a 'message' to M. Blumenthal ere he set it to music.

Haydn, Mozart, and Beethoven lived and laboured and died in Vienna, but they were not natives of that city. Vienna, however, can boast of having given birth to Franz Schubert, and among the treasures which he bequeathed to the world there are many waltzes. But at the beginning of the 19th century, while Schubert was yet a child, two men were born whose dance music soon attained world-wide celebrity.

Schubert's waltzes, written for the pianoforte, are fresh and full of charm, but as compared with his other works they are mere trifles. The two men to whom reference is made were Joseph Lanner and Johann Strauss: the former was born in 1801, the latter in 1804, and both are known as 'waltz' kings. To their memory a monument executed by the sculptor Franz Seifert was erected last month. Upon the marble pedestal stand the figures of the two composers and an inscription testifying that the work has been erected to the 'creators of immortal Viennese melodies by the grateful inhabitants of this city.' In 1902 the late Baron Nathaniel v. Rothschild added to the memorial fund the magnificent sum of 30,000 kronen, on the express condition that the monument should be placed, not in a busy thoroughfare as the committee at first proposed, but in the lovely, tranquil Rathaus park.

The Wagner family naturally wished for 'Parsifal' to be performed as long as possible at Bayreuth only; but, as our readers will remember, Mr. Conried gave it at New York on December 24, 1903, and since then it has been performed both in German and in English in many cities of the United States. Two private performances of the work were given at Amsterdam on June 20 and 22 by the Richard Wagner Society, under the direction of Dr. Henri Viotta, members only being admitted. The cost of these two performances—which were excellent in every way—amounted to eight thousand pounds, the greater part being defrayed by a well-known lover of art.

Wales has the reputation of being a musical country, and we know how the emotional inhabitants of the Principality can sing 'God bless the Prince of Wales' in Welsh. But that a cornet also rendered the same stirring air in English is simply astounding. As, however, the statement is made in a well-known London newspaper, who can doubt it? The incident is reported in connection with the recent visit of the Prince of Wales to Cardiff. Was the 'special correspondent' who telegraphed the news a male, or a female 'Mail' scribe? In this connection we are reminded of a lady at a party who, when about to 'oblige with a song,' said to the accompanist: 'I shall sing it in German.' 'Oh! don't mention it,' replied the polite pianist; 'but as I can't read German, I hope you won't mind if I play the accompaniment in English.' He did!

It happened at the sea-side. The band had pleased pretty promenaders with sweet, soft strains. A young American asked the euphoniumist the title of that particular piece. 'The wedding waltz' was the reply. 'Of course, from the Wedding March in Saul,' said Jonathan junior.

The following is from an organ-recital programme, not printed in England :

Toccata and Fugue in D minor Bash.

Mr. S. Ernest Palmer, Founder of the Patron's Fund of the Royal College of Music, has presented the Musicians' Company with the sum of one thousand pounds wherewith to found two scholarships at the Guildhall School of Music. It has been decided that one of the scholarships shall be for competition among ex-choristers of St. Paul's Cathedral and Westminster Abbey who show proficiency in instrumental music and general musical knowledge, and the other for competition among girls who evince the best aptitude in reading music at sight. The scholarships will entitle the holders to a complete course of training in music extending over a period of three years.

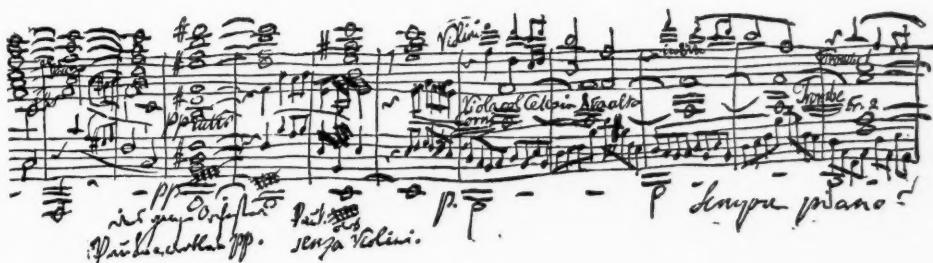
MENDELSSOHN'S 'HEBRIDES' OVERTURE.

(Op. 26.)

BY SIR GEORGE GROVE, C.B.

This beautiful work reflects the impressions made on Mendelssohn by his tour, when quite young, through the Western Highlands in 1829. It is a pleasant legend that on his return to his family in Berlin he was asked by his sisters to tell them something about the Hebrides, and that his answer was, 'They are not to be described, only played about'; and then sitting down to the pianoforte he played the phrase with which the Overture opens. But in fact this subject occurred to him on entering

the cave. It was a direct inspiration. We owe the knowledge of this fact to a letter of Mendelssohn's to his family, which is dated 'From one of the Hebrides' (*auf einer Hebride*), August 7, 1829, as if actually written on the island, and begins with the first twenty-one bars of the Overture, accompanied by the following words only: 'In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there':



To this Hiller adds a few particulars in his Letters and Recollections of Mendelssohn. He says: 'The first few bars containing the principal subject actually occurred to him on the spot. The same evening he and his friend Klingemann paid a visit to a Scotch family. There was a piano in the drawing-room, but, being Sunday, music was utterly out of the question, and Mendelssohn had to employ all his diplomacy to get the instrument opened for a few minutes so that he and Klingemann might hear the theme.' It is probable that he began the serious composition of the work very soon after his return to Germany. In the next year (1830) he went to Italy, and it was during his stay there that he completed his first draft or version of his work. This appears from the allusions to it in his letters from Rome—viz.: November 16, 23, 30, and especially those of December 10 and 20, in the former of which he tells his father that he intends to finish it the next day as a birthday present to him, and in the latter speaks of it as a thing completed. The autograph score, however, is dated 'Rome, December 16, 1830.' But that, though 'finished' at that time, he was not entirely satisfied with it, is plain from a letter about two years later, in which, writing from Paris, January 12, 1832, he says that he will not produce it there because he does not consider it yet quite right—the middle portion in E (forte) is too stupid, and the whole working-out smacks more of counterpoint than of train-oil, sea-gulls, and

salt-fish, and must be altered.* These alterations (of a piece with those he was at the same time making in the 'Reformation' symphony) must have been accomplished in the course of the next four months, for, on May 14, 1832, it was played (for the first time?) at a Philharmonic concert in London under his own direction, when he says that it 'went splendidly, and sounded so droll amongst all the Rossini things.' There is a curious uncertainty about the title of the work. In his letters Mendelssohn calls it alternately 'The Hebrides' and 'The Solitary Island' (*Einsame Insel*); and similarly, the name 'Fingal's Cave' (*Fingals Höhle*) is prefixed to the published score, while that of 'Hebrides' is on the orchestral parts.

It is difficult to imagine that this enchanting composition could ever be mistaken for anything but a sea-piece. It would surely be impossible to interpret it otherwise. Those gusts which rise and fall, and sweep and whistle through the rocks; those descending notes, which seem to plumb the depths of ocean's deepest caves; and other effects, which in the hands of an inferior musician would sound like imitations, but which are here as native to the picture as the winds and waves are to Staffa itself—all seem naturally to be of the sea and the sea only. But its author has fortunately saved us from any mistake on

* A copy of the score of the Overture in the form alluded to in the text is in possession of the Crystal Palace Company, and was played in company with the usual version on October 14, 1871.

the point by giving it a title. Mendelssohn approved of 'Programme-music,' and justified it by the example of his great predecessor. 'When Beethoven,' said he, 'had opened the road in the Pastoral Symphony, it was impossible not to go farther.' And he was right! The work even called forth a warm eulogy from Wagner—not always his eulogist. 'The Hebrides,' says he, 'is Mendelssohn's masterpiece. Wonderful imagination and delicate feeling are there presented with consummate art.' And surely in this overture we need not be told that Mendelssohn has written a piece of descriptive music which can hardly be surpassed as long as music remains what it is.

'To me,' says he, 'the finest object in nature is, and always will be, the sea. I love it almost more than the sky.' Of his four concert overtures two are sea-pieces. And yet what variety! The ocean of 'The Calm Sea and Prosperous Voyage' is an ocean of no time and no quarter of the globe—a truly ideal sea. But the 'Hebrides' overture is as local as the other is universal. It is not only full of the sights and sounds of those northern islands, those sombre shores, and gray skies, and moaning, uncertain winds and busy waves; but it is pervaded with the *erie*, lonely feeling that makes the northern maritime regions so peculiar. And yet, after its northern character is well established, what a burst of softness comes over the picture! It must be the warmth and colouring of Italy, where he elaborated and matured his composition. The sweet airs of the south blow upon him while he is meditating or working at his Highland theme; and he forgets the rude north, and the Italian sun shines, and the scene changes from the cloudy sky and the lashing breakers of Staffa to the Bay of Naples, blue and calm, and Galatea and her Nymphs and Nereides sail over the surface, and the notes of their sounding shells re-echo along the sunny shores and float over the bosom of the bay. (See Example No. 3.) But hardly has he seen and recorded this vision of the Old World before he remembers how unreal it is, how it must come to an end—*has* already come to an end; and a sigh of regret escapes him, and he turns from the lovely, voluptuous southern picture back to the stern, gray sea and barren, sounding shores, and melancholy sentiment of the north again.

The phrase with which the overture opens—and closes—and which is repeated and repeated with an 'obstinate iteration' recalling the continued repetition of a not dissimilar figure in the first movement of the Pastoral Symphony, is as follows:

Allegro moderato.

No. 1. 

This was the phrase, as B minor was the key, which occurred to him in the cave—the direct product of the magic sights and sounds of that wonderful place.

After the fourth bar begins the passage especially selected by Wagner for admiration, where, in his words, 'the oboes rise above the other instruments, wailing like sea-winds over the waves.' Out of this phrase is born—

No. 2. Oboes & flutes.



with the reiterations of its later bars; and then a suggestive passage in the clarinets and bassoons which seems to carry one down to the very depths of the ocean :

No. 3. Clar.



Following close on these, the 'second subject,' first heard in the bassoons, and later on in the clarinets, with an effect which once to hear is never to forget—is in absolute contrast :

No. 4. Bassoons & Cello.



Amongst the lovely passages of which the Overture is full the following, in the 'working out' (already alluded to for its southern colouring), is one of the loveliest :

Clarinets & bassoons. Wood-wind. *f con forza* Fag. 8ve lower. Trumpets. *f*

(Brass.) *f*

Strings. *mf marcato.* *semper p*





But it is useless to quote where no extracts can convey an adequate idea of the beauty and delicacy of the composition. There are a dozen subjects and phrases each as worthy of quotation as those given. [For some supplementary notes on the production of this overture in England, see page 527.—ED. M. T.]

Church and Organ Music.

A WEST-END ORGAN FOR ST. PAUL'S CATHEDRAL.

Sir George Martin has very kindly called our attention to a very rare three-page pamphlet (small quarto) in the Library of St. Paul's Cathedral. This is probably the only copy—there is certainly not one in either the British Museum or the Bodleian Libraries. Moreover, he has afforded facilities whereby we are enabled to set the contents of this interesting and scarce document (*circa 1710-13*) before our readers.

A

PROPOSAL

(by RENATUS HARRIS, ORGAN-BUILDER)

For the Erecting of an ORGAN in St. Paul's Cathedral, over the West Door, at the Entrance into the Body of that Church.

A VOCAL MUSICK is the most perfect, so that sort of Instrumental which most resembles it, in its highest Perfection, must claim the Precedence of all others: In which Respect, the ORGAN is justly stil'd the King of Instruments; which has of late Years receiv'd many Improvements, particularly by representing all Wind and String'd Musick; to which Improvements the Proposer perfumes he has in some measure contributed: And upon this Occasion, thinks it necessary to give an Account how he came to the Knowledge of swelling the Notes upon an ORGAN, because to this is owing the following Proposal.

It has been look'd upon as impracticable, by the ablest Judges in Musick, to divide a Note into twelve distinct Parts. The Proposer having asserted, that he would undertake to divide a Note into an hundred Parts, clearly distinguishable by a Musical Ear, did accordingly, in a full Assembly of Musical-Gentlemen, Masters of the Faculty, and other Artists, on Tuesday in Whitsun-Week, 1700, perform this Operation on an Organ then standing in his

Work-house, now in St. Andrew's Church in Holborn, to their full and entire Satisfaction; and for the Conviction of the Curious in that Art, is ready to repeat the Experiment. This Performance gave the Proposer a Notion of the swelling of the Notes upon the ORGAN, which he finds to answr upon Tryal, tho' look'd upon equally impracticable with the other; and therefore most humbly submits the following Proposal to the Consideration of her Majesty, and both Houses of Parliament.

This ORGAN shall contain a double double Diapason, the Profoundity of which will comprehend the utmost Notes of Sound. In this Stop shall be Pipes forty Foot long, and above two Foot Diameter; which will render this Organ vastly superior in Worth and Value to the other Diapason Organs; and that the rest of the Work may bear a due Proportion, it shall consist of six entire Sets of Keys for the Hands, besides Pedals for the Feet.

The first Set to be wholly appropriated for a grand Chorus, intended to be the most strong and firm that ever yet has been made.

The second and third Sets to answr all Sorts and Varieties of Stops, and to represent all Musical Instruments.

The fourth to expres the Echo's.

The fifth to be a Chair or small Organ, yet to contain more Pipes, and a greater Number of Stops, than the biggest Organ in England has at present.

The sixth to be adapted for the emitting of Sounds to expres Passion by swelling any Note, as if inspir'd by Human Breath; which is the greatest Improvement an Organ is capable of, except it had Articulation. On this Set of Keys, the Notes will be loud or soft, by swelling on a long Note or Shake, at the Organist's Pleasure. Sounds will come surprizing and harmoniouly, as from the Clouds, or distant parts; pass, and return again, as quick or slow as Fancy can suggest; and be in Tune in all Degrees of Loudness and Softness.

By means of the Pedals, the Organist may carry on three Fugues at once, and be able to do as much as if he had four Hands; for the Feet would act upon the Pedal-Keys, when

the Hands were employ'd above, and the Sound would be proportionably strong; which, in the grand *Chorus* in so vast a Church, ought to be as strong and bold as possible; and therefore Pedals are us'd in all the great Organs beyond the Seas.

IF at the Charge of the Publick, such an Organ were built in the Place propos'd, which is the most proper to give this Design its full and desir'd Advantage, such an Instrument, containing more Beauties and Variety than all the most celebrated Organs, as it would be by far the compleatlest in its Kind, to it would be suitable to the Grandeur of so stately a Fabrick.

SIR,

THE inclos'd Proposal takes its Rise from the Organ I set up in Salisbury Cathedral in 1710, which was begun some Years since for a Church in London, as a Master-piece of great Value, to have been paid for by Subscription, and was made capable of emitting Sounds to express Passion, by swelling any Note, as if inspir'd by Human Breath: But the Place where it is now fix'd, not being proper for that Performance, which requires the Situation to be against a Wall, for the Sound to strike but one way, it loses that Advantage; and yet being propos'd for that Intent, there may be more Varieties express'd thereon, than by all the Organs in England, were their several Excellencies united. You are desir'd to observe, that the propos'd Organ for St. Paul's, is intended to be plac'd at a great Distance from the Choir, and not to interfere with the present Organ in the Performance of the Service, being chiefly consider'd in its Situation for the Benefit of swelling the Notes, and study'd to be in all Respects made the most artful, costly, and magnificent Piece of Organ-Work that ever has hitherto been invented. The Use of it will be for the Reception of the Queen on all publick Occasions of Thanksgiving for the good Effects of Peace or War, upon all State-Days, St. Cecilia's-Day, the Entertainment of Foreigners of Quality and Artists, and on all Times of greatest Concuse, &c. And by the Advice and Affiance of Sir Christopher Wren, the external Figure and Ornaments may be contriv'd so proportionable to the Order of the Building, as to be a Decoration to that part of the Edifice, and no Obscuration to any of the rest. This Instrument will be of such Reputation to the Kingdom, as will far surmount the Expence of it, which will be easie whenever her Majesty and the Parliament shall farther think fit to enlarge their Bounty to St. Paul's Church, by appointing a Sum out of the same Revenue which built it, or any other way, as they in their great Wisdom shall judge proper for the Ornament and Grandeur of the State-Church of that City which is the chief of her Majesty's extensive Dominions.

Several Cities, Corporations, and Gentlemen, have wrote to their Representatives, to vote and use their Interest for promoting this design. Sir Christopher Wren approves it, and I have propos'd him, Dr. Battle, Sub-Dean of her Majesty's Chapel-Royal, Mr. Crofts, and Mr. Weldon, the Queen's Organists, and others, a Specimen, as Mr. Philip Hart had five Years since, of swelling of the Note, before I reap any benefit, or that the Work begins, which shall be as soon as the Parliament determines to put this Proposal in Practice. The Patrons, and Makers of Musick, are very zealous in carrying on and recommending this to both Houses, as being a National Reputation and Honour to Musick in general, and no Charge to any Particular; and therefore humbly prejume also in your Intent to render this Design effectual, and entirely compleat, whereby I may

Unfortunately the binder, or some other shearing-propensity person, has cut off the concluding lines of Harris's manifesto. That the 'Proposal' secured special attention is proved by the fact that Addison noticed it in the *Spectator* of December 3, 1712 (No. 552), in the following eulogistic terms:

Among other omissions of which I have been also guilty, with relation to men of industry of a superior order, I must acknowledge my silence towards a proposal frequently inclosed to me by Mr. *Renatus Harris*, *Organ-Builders*. The ambition of this artificer is to erect an organ in St. Paul's cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal in

perspicuous language sets forth the honour and advantage such a performance would be to the *British* name, as well as that it would apply the power of sounds, in a manner more amazingly forcible than, perhaps, has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed as to strike the minds of half a people at once in a place of worship with a forgetfulness of present care and calamity, and a hope of endless rapture, joy and hallelujah hereafter.

It may be assumed that in making this 'Proposal'—put forth after Father Smith's death—Harris was anxious to place a specimen of his own handiwork in so important a church as St. Paul's Cathedral, where his great rival Father Smith had already erected the noble instrument which so greatly added to his fame.

The King and Queen attended a special service at St. Saviour's Church, Southwark, on July 3, in connection with its incorporation as the Cathedral of the newly-formed Diocese of Southwark. The music, under the direction of Dr. Madeley Richardson, organist of the Cathedral, included Sir Charles Stanford's *Te Deum* in B flat, the 'Hallelujah' chorus ('Messiah'), and Mendelssohn's 93rd Psalm.

A CHORISTER'S EPITAPH.

Attached to one of the buttresses on the south side of Rendcombe Church, near Cirencester, is the following interesting inscription :

Here lyeth ye body of John ye son of Francis and Sarah Woolley, chorister of the Cathedrall Church of Glouc. who, after a short but very painfull sickness dyed ye 27 of July 1710 in 13 year of his age and ten months.

Tho' young I fell. Survivers cease to grieve,
My mortal past here moulders: yet I live
And sing with cherubs, whose seraphic lays
In consort echo for yr Maker's praise.
Forbear your vulgar musick to admire,
For all when young a speedy change desire,
I have not changed my impleyment, but my choir.

'THE SUN IS SINKING FAST.'

Not a little of the popularity of the above evening hymn is due to the melodious and perfectly suitable tune with which it is invariably associated. The composer thereof, Mr. Herbert Stephen Irons, died, we regret to record, very suddenly at Nottingham on June 29. The son of John Irons, a lay-clerk of Canterbury, and a nephew of the late Sir George Elvey, Mr. Irons was born in 1838 at Canterbury, and sang as a chorister in the Cathedral there. He studied under his uncle, Dr. Stephen Elvey, and became organist and precentor of St. Columba College, Rathfarnham, Ireland, in succession to Dr. G. B. Arnold. His subsequent appointments were organist of Southwell Collegiate Church, now the Cathedral (1857-72), and assistant organist of Chester Cathedral (1873-75). For the last twenty-nine years he had held the office of organist of St. Andrew's Church, Nottingham—indeed, he played at a service in the church on the evening preceding his death. A man highly esteemed and a prolific composer of church music, Mr. Irons is best known by his tunes 'Southwell' and 'St. Columba,' both of which first appeared in 'Hymns Ancient and Modern' (1861): the latter, to 'The sun is sinking fast,' will long preserve the memory of its composer.

(Continued on page 539.)

FOUR-PART SONG.

Words by W. G. ROTHERY.

Composed by ROBERT SCHUMANN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

SOPRANO. *A. dante.*

Sum - mer days are here, Best of all the

ALTO.

TENOR.

BASS.

p

Sum - mer days are here, Best of all the

p

Sum - mer days are here, Best of all the

Andante.

(For practice only.)

p

Sum - mer days are here, Best of all the

year, Soon, . . . a - las, they pass a - way, too . . . soon.

year, Soon, . . . a - las, they pass a - way, too . . . soon.

year Soon, . . . a - las, they pass a - way, too . . . soon.

year, Soon, . . . a - las, they pass a - way, too . . . soon.

p

<>

pp

p

Roses white and red, All their pet - als
Roses white and red, All their pet - als
Roses white and red, All their pet - als
Roses white and red, All their pet - als

p

shed, Sweet . . . their fra - grace, though they fade, so . . . sweet.
shed, Sweet . . . their fra - grace, though they fade, so . . . sweet.
shed, Sweet . . . their fra - grace, though they fade, so . . . sweet.
shed, Sweet . . . their fra - grace, though they fade, so . . . sweet.

p

Summer time glow-ing, Now thou art go - ing, Let thy mem - ry rest with us for aye;
Summer time glow-ing, Now thou art go - ing, Let thy mem - ry rest with us for aye;
Summer time glow-ing, Now thou art go - ing, Let thy mem - ry rest with us for aye;
Summer time glow-ing, Now thou art go - ing, Let thy mem - ry rest with us for aye;

p

Leave us thy to - ken, A rose-leaf bro - ken, Say thou wilt re - turn to us a - gain.
 Leave us thy to - ken, A rose-leaf bro - ken, Say thou wilt re - turn to us a - gain.
 Leave us thy to - ken, A rose-leaf bro - ken, Say thou wilt re - turn to us a - gain.
 Leave us thy to - ken, A rose-leaf bro - ken, Say thou wilt re - turn to us a - gain.

Crown'd with thy flow'r's . . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in
 Crown'd with thy flow'r's . . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in
 Crown'd with thy flow'r's . . . bright, Ra-diant in sun-light, ra-diant in sun-light, Come in
 Crown'd with thy flow'r's . . . bright, Ra-diant in sun-light, Come in

beau - ty, in beau - ty Long - ing hearts to cheer, to cheer.
 beau - ty, in beau - ty Long - ing hearts to cheer, to cheer . . .
 beau - ty, in beau - ty Long - ing hearts to cheer, to cheer.
 beau - ty, in beau - ty Long - ing hearts to cheer, to cheer.

Summer time, fare-well, Gone, alas, is thy magic spell, thy

Summer time, fare-well, Gone, alas, is thy magic spell, thy

Summer time, fare-well, Gone, alas, is thy magic spell, thy

Summer time, fare-well, Gone, alas, is thy magic spell, thy

mag - ie spell, Thou wilt re-turn with us to dwell, with us a - gain to dwell.

mag - ie spell, Thou wilt re-turn with us to dwell, with us a - gain to dwell.

mag - ie spell, Thou wilt re-turn with us to dwell, with us a - gain to dwell.

mag - ie spell, Thou wilt re-turn with us to dwell, with us a - gain to dwell.

Also published in Novello's Tonic Sol-fa Series, No. 1459, price 1d.

CHURCH AND ORGAN MUSIC—Continued from page 534.

THE GREAT COMPOSERS AND CHANTS.

Mr. Richard Brown, of Nunnery Road, Canterbury, writes:

I think Mr. Bumpus will find that Sir John Goss arranged the double chant of which he speaks in the July issue of THE MUSICAL TIMES, from Clarke's beautiful C.M. tune called 'King's Norton,' No. 43 in the Rev. Henry Parr's 'Church of England Psalmody.' It is also to be found, though somewhat altered, in Dr. S. S. Wesley's 'European Psalmist,' No. 226.

Mr. O. E. Fleet-Cobb, of Sidcup, writes on the same subject:

Mr. John S. Bumpus's notes concerning 'The Great Composers and Chants' in your July issue, have reminded me of a passage in Sullivan's 'Victoria and Merrie England,' a ballet written for the Alhambra Theatre in 1897. The notes are to be found on page 18 of the pianoforte score, where the seven bars between the double bar and the fluttering demisemiquavers are in themselves a double chant to all intents and purposes.

MUSIC IN CATHEDRALS.

The organ in Durham Cathedral was re-opened on July 21 after having been entirely rebuilt, re-voiced, &c., by Messrs. Harrison & Harrison, of Durham, when Sir Walter Parratt gave a recital which passed off most successfully. A well-compiled and illustrated pamphlet, giving much information concerning the history of the Durham instrument—including a reprint of much of THE MUSICAL TIMES article (May, 1905) on the Cathedral and a detailed account of the recent renovation of the organ—has been published by Messrs. T. Caldleugh & Son, Durham.

At an influentially attended meeting held on July 15 in the Chapter House of Gloucester Cathedral, under the presidency of the Dean, Dr. A. Herbert Brewer was presented with the robes of a Doctor of Music, an address, and a cheque. The address, contained in an album artistically designed and printed by Messrs. Chance & Bland, was couched in the following terms:

To A. Herbert Brewer, Mus. Doc. This album is presented, together with the robes of a Doctor of Music, by Stewards of the Gloucester Musical Festival, Subscribers and Members of the Festival Choirs, the Gloucester Choral, Orpheus and Orchestral Societies, as a mark of their appreciation of the honour conferred upon him by his Grace the Archbishop of Canterbury, of his skill as a musician, and the ability he has consistently displayed as Conductor of the Festival, and of the Societies with which he is connected.—Gloucester, July 15, 1905.

Sir Walter Parratt, in pursuance of his annual and much appreciated custom, gave an organ recital in St. George's Chapel, Windsor Castle, to the Eton masters and boys and their friends on Sunday evening, July 9, when the following organ solos were performed:

Imperial March	-	-	-	Elgar.
Choralforspiel	-	'Ein feste Burg'	-	J. S. Bach.
Lamentation	-	-	-	Gulmant.
Fantaisie in E flat	-	-	-	Saint-Saëns.

The organ pieces were interspersed with vocal and violin solos, and the hymn 'There is a land of pure delight' was sung.

Mr. T. Tertius Noble has been giving an interesting series of organ recitals in York Minster during the past month in aid of the organ fund. The programmes, which have been exceedingly varied, have included a Concerto in G by Matthew Camidge, a former organist of the Cathedral, a Suite in F, by Corelli, and a Theme with Variations composed by Mr. Noble himself.

Mr. Edwin H. Lemare has planned out a busy round of organ recital engagements. From August 28 until the end of September he will be touring in Scotland, Ireland, and the North of England, playing every night. About the end of November he will sail for Australia, having been engaged to give a series of twelve recitals at the opening of the new organ in the Melbourne Town Hall, also visiting Sydney, Adelaide, Brisbane, and New Zealand, and possibly calling at South Africa on his way home. Next year he hopes to visit the United States for an extended recital tour.

The death took place at Axminster, on June 17, at the age of ninety-one, of Mr. Thomas Nicholes Webber, said to be the oldest organist in England. Born at Exeter on April 27, 1814, he became a chorister in the Cathedral and subsequently held the organistship of Axminster Parish Church. He continued to officiate until February, 1903, when, at the age of eighty-eight, he resigned the office, the duties of which he had discharged with efficiency and faithfulness for the long period of sixty years.

'The Chorister' is the title of a periodical issued as the magazine of the London School of Choristers. The contents of No. 1 include some brightly-written articles by the boys themselves, including 'My tour round our Colonies,' 'How England may be invaded in 1905' (we hope it will not), and 'An adventure with a tiger,' thus showing the diversified tastes of the young gentlemen so admirably trained by Mr. James Bates.

ORGAN RECITALS.

Mr. Edwin H. Lemare, St. Margaret's, Westminster.—Sonata No. 12 (Op. 154), *Rheinberger*.

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Moderato in F (Op. 22, No. 1), *Gade*.

Mr. E. H. Woodcock, Dutch Reformed Church, Malmesbury, Cape Colony.—Berceuse, *Guilmant*.

Mr. W. Deane, Cathedral Church, Grahamstown, South Africa.—Pastoral Melody, *West*.

Mr. W. Cecil Williams, Trinity Church, Newcastle-Emlyn.—Madrigal, *Lemare*.

Mr. Quintus S. H. James, Snyder Church, Jacksonville, U.S.A.—Offertoire, *Salomé*.

Mr. J. H. Bannister, St. Martin's, Bryanston, Blandford.—Larghetto in F sharp minor, *S. S. Wesley*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn.—Fantasia in F, *W. T. Best*.

Mr. Francis Burgess, Church House, Westminster.—Triumph Song, *C. W. Pearce*.

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—Reverie, *Wolstenholme*.

Mr. G. D. Cunningham, Christ Church, Penge. Dedication of new organ built by Messrs. Brindley & Foster.—Andantino in D flat, *Chauvet*.

Mr. R. O. Bowran, Central Church, Bishop Auckland.—Postlude in C, *Smart*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Grand Chœur in D, *Faulkes*.

Mr. W. F. Kingdon, Church of St. Michael and All Angels, Little Ilford.—Scherzo, *Hoyte*.

Mr. W. E. Belcher, St. Asaph Cathedral.—Morceau de Concert (Op. 24).—*Guilmant*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. Scott Baker, All Saints' Church, Notting Hill.

Mr. F. J. Blake, St. John the Evangelist, Red Lion Square.

Mr. R. O. Bowran, Bishop Auckland Parish Church.

Mr. J. A. Capern, Beechen Grove Baptist Church, Watford.

Mr. Cyril G. Church, Parish Church, Folkestone.

Mr. James A. Crichton, Nicolson Street United Free Church, Edinburgh.

Mr. W. T. Giles, St. Peter's Church, Southsea.

Mr. Frank Holloway, The Bar Church, Scarborough.

Mr. Manley L. Martin, St. Catharine's Church, Plymouth.

Mr. F. W. Newrick, St. Ignatius the Martyr Church, Sunderland.

Mr. Edwin Stephenson, Brighton Parish Church.

Mr. Ernest J. Packer (Alto) to Westminster Abbey.

Reviews.

HARVEST FESTIVAL MUSIC.

A Song of Thanksgiving. Cantata for Harvest and General Festival use. Words by Shapcott Wensley. Music by J. H. Mauder.

[Novello & Company, Limited.]

Mr. Mauder's cantata is laid out for soprano, tenor and bass (or contralto) solo and chorus, well-known hymn-tunes being added to be sung by the congregation. The composer has a peculiar talent for securing broad and attractive effects by simple means, and we know of no work better calculated to meet satisfactorily the requirements of the majority of church choirs at harvest thanksgivings. Mr. Shapcott Wensley has provided an excellent 'book,' and its jubilant and devotional spirit is happily expressed in Mr. Mauder's music. The solos are melodious and, in common with the choral-writing, easy to read and sing. The simple omission of the hymn 'We plough the fields and scatter' makes the cantata suitable for general use, and an alternative *Finale* is provided for concert-room performances.

Thou shalt keep the feast of Harvest. Composed by Frederic H. Cowen.

Praise to God, Immortal praise. Composed by John E. West.

[Novello & Company, Limited.]

Any composition from the pen of Dr. Cowen commands attention, and his new harvest anthem will certainly reward those who study it. The composer has manifestly written for a well-trained choir, the members of which are capable of taking up entrances with precision on any beat or half-beat of the bar. If this is the chief difficulty the anthem presents, the part-writing is most melodious, the intervals, with one or two exceptions, being easy to read. The exceptions, however, are justified by the harmonic effects which contribute to the significance of the music. Structurally the work consists of a dignified opening chorus in C, which leads into a short solo in A flat for a soprano voice, the singer being presently supported by the altos, tenors and basses. A brief recitative for basses in unison followed by a terse choral passage and an organ interlude effectively prepare the way for the final portion, which consists of a fugato based on a virile subject, preceded and followed by sections in solid four-part harmony of imposing character.

Mr. West has set a portion of a hymn by Anna Letitia Barbauld (1743-1825), and in a manner that testifies to keen apprehension of what is effective in choral-writing. The anthem contains no solos, but the respective sections of the choir are made to answer each other in a way that provides ample variety and secures good contrast with the portions in close harmony. In two places the sopranos and altos are divided severally into two parts, but the vocal-writing, although requiring a crisp attack, presents few executive difficulties.

A Method of teaching Harmony based upon Ear-training. By Frederick G. Shinn, Mus. Doc. Part II. Chromatic Harmony and Exceptional Progression.

[The Vincent Music Company, Limited.]

The first part of this work, dealing with diatonic harmony, was reviewed in our issue of September, 1904. Dr. Shinn in this new section boldly carries his ear-training plans into the subtle atmosphere of the most modern harmony. If he asks too much from the average harmony student, at least it may be said that no pains have been spared to provide ample and well-organized material for study. No student who plods through the course herein designed could fail to gain valuable knowledge and practical skill in harmonizing, and probably an awakened ear. We regret to note that Dr. Shinn, in his theoretical explanations, talks of 'generators' (which generate sounds out of tune!), and that he even goes so far as to support the least tenable assumption of the Day theory that the presence of certain

discords as part of the harmonic or partial series excuses 'preparation,' a word which, if it means anything, means the sounding of a note before it is discordant. Dr. Shinn is far happier in his interesting chapter on exceptional progression, wherein he shows by numerous examples from good composers that the so-called 'rules' of harmony are advantageously set aside under certain circumstances. Many students, we fear, will only too eagerly attend to this chapter.

Trafalgar. Ballad for chorus and orchestra. Words by Francis T. Palgrave. Music by Hugh Blair.

[Novello & Company, Limited.]

The battle of Trafalgar took place on October 21, 1805, therefore it is with singular appropriateness that in this centenary year Mr. Hugh Blair should have set to music some of the most stirring lines of Palgrave's poem celebrating Nelson's great naval victory. The music is laid out for chorus and orchestra only, and in a manner that is productive of good effect. Chorus singers will find their full declamatory opportunity in the rendering of these stirring strains. The music is full of virility, and moreover it has the merit of being melodious, not difficult to sing, and not spun out as modern works too often are. Mr. Blair's 'Trafalgar' abounds in contrasts—from the strenuous unaccompanied phrase 'England expects every man will do his duty' to the tender music of 'Features that ne'er can be gazed on again till the death pang is o'er.'

This refreshing work, which occupies fifteen minutes in performance, is one that, if we mistake not, will be welcomed by choral societies, not only for its spirited subject-matter and skilled musicianship, but for the healthy character of its strains.

Six Morceaux de Salon. Pour Violon et Piano. By Carl Bohm.

First Steps for the Violin (first position only). By Emil Kreuz, Op. 53. Part I. Violin only. Part II. The pieces for violin with pianoforte accompaniment. (Nos. 65 and 65A of Novello's Music Primers.)

[Novello & Company, Limited.]

Among the present-day writers of music for the violin Carl Bohm holds an enviable position, teachers and amateurs alike regarding him with high esteem for the skilful and delightful solos his resourceful brain and facile pen abundantly provide for them. His latest work, 'Six Morceaux de Salon,' will not only go far towards retaining the affections of his old friends, but will bring him many a new admirer.

With the exception of the last number, the pieces under review are written in various dance rhythms; nevertheless, they are most creditably free from the usual hackneyed type of such things. Thus No. 1—'Rigaudon,'—gives us a solemn, impressive theme (*Molto moderato, quasi Adagio*), in place of the lively, even skittish little airs often associated with the Rigaudons of the old French composers of the 17th century. Apart, however, from the title—which perchance may cause some surprise—the solo, with its elevated harmonic accompaniment, lends itself to effective solo playing, with a possible good display on the G string.

The Bourrée and Gavotta (Nos. 2 and 3) are more conventional in form, but none the less pleasing. The Gavotta, with its bright, joyous theme may indeed possibly become the favourite of the set. Strong and majestic in character is the Sarabande (No. 4), a piece that requires a somewhat masculine handling to give it its full measure of success. The Valse Etude (No. 5) departs from the usual beaten track of the mere waltz. Skilfully constructed on an arpeggio foundation, the subject-matter furnishes good scope for excellent legato practice. No. 6, a flowing *Capriccio Finale*, demands nimble fingers for an adequate performance, but young people—for whom these pieces are more especially designed—should give a warm welcome to a pretty strain written in a form in which they have doubtless had many a dry study to practise:



The violin parts—employed only within the compass of the first to third positions—are most ably written, and afford almost a maximum of effect with a minimum of effort. The accompaniments, as usual with Herr Bohm's compositions, are always interesting, and with pleasing harmonies well support the soloist.

'First Steps for the Violin' should prove to be a useful instruction book. It comprises a number of easy and progressive studies and a collection of melodious pieces with pianoforte accompaniment. Mr. Kreuz is an experienced teacher and an accomplished musician, and he has embodied in this Primer the results of years of observation of the difficulties met with by beginners. He considers that in instruction books, as a rule, too many difficulties are introduced at each successive step. His course is divided into twenty well defined and graded steps, and the technical instruction is accompanied by explanations of musical theory. But the logic of violin fingering and not that of abstract musical notation governs the gradation of the course. Thus one of the first exercises is in the key of E on the E string, the steps being based upon the idea of finger posture. In this way a pupil is led on to play many scales without difficulty. An attractive speciality of the course is that a pianoforte accompaniment is provided to the exercises. This will be an incentive to home practice. All the valuable exercises and melodious studies so treated are in the instruction book and are also published separately with the pianoforte accompaniment. They are thus available for use as a supplement to other courses.

Beethoven. By Ernest Walker.

[Philip Wellby.]

This little volume, belonging to the 'Music of the Masters' series edited by Mr. Wakeling Dry, concerns, as the title shows, only the master's music. Limited space compels the author to be brief, yet on every page he shows himself well acquainted with Beethoven's art-work. It would be impossible, and indeed unnecessary, to review this thoughtfully written book in detail. We therefore just comment on one or two passages. In the interesting chapter on the pianoforte sonatas, for instance, the author speaks of Op. 2, No. 3 in C, as 'technically very brilliant'; but we are surprised that he does not specially single out the *Adagio*, which seems to us on a far higher plane than the rest of the work. Again, we cannot agree with his opinion respecting the sonata 'Pathétique' as 'vastly superior' to that in C minor, Op. 10, No. 1. But after all there is truth in the old proverb, *Quot homines, tot sententiae*. Attention, by-the-way, is called to the thematic similarity between the opening notes of the first three movements of Op. 106. But surely the fugue theme in the *Finale* might also have been included. In referring to Beethoven's music as a whole, Dr. Walker touches on the 'burning question' of the 'meaning' of instrumental music. He thinks it highly probable that all the master's statements recorded by the friends of Beethoven were 'mere jokes.' With this we cannot agree, although we feel sure that the composer would have looked with contempt on some of the 'meanings' assigned by various writers to many of his works. Neither do we think his remark to Charles Neate, *re* always working to a picture in his mind, 'cryptic,' 'difficult' to understand. There is a 'Chronological Table of Ludwig van Beethoven's Life,' but even for a small volume too brief, and referring principally to some works, their completion, production, or publication.

Declining now, the Sun's bright Wheel, Lo, now the Shades of Night are swiftly fading. Come, Holy Ghost. English words by the Rev. John Anketell. Music by Horatio Parker. Op. 58.

Two little songs: *The Lark. The Bumble-Bee.* Words by Alice Herbert. Music by John Pointer.

[Novello & Company, Limited.]

So many modern sacred songs have a secular character that it is satisfactory to come across these three legitimate examples by Professor Horatio Parker, which are instinct with nobility and reverent feeling. The original Latin words of 'Declining now' are by Charles Coffin; they are

taken from the Paris Breviary of 1735, and their dignity and depth of sentiment are echoed in the broad, musical phrases to which they are allied. This song is designed for a baritone voice, but 'Lo, now the shades' is written for a contralto. The text is a solemn prayer for pardon, protection and peace, and the music is distinctly impressive. 'Come, Holy Ghost' is similar in sentiment, but is laid out for a soprano voice, and affords a fine opportunity for *legato* singing. These songs may be specially recommended to those who sing at organ recitals given in churches.

Mr. Pointer's 'Two little songs' are delightfully gay and dainty little ditties for a soprano voice; moreover, they are as clever as they are pretty.

BOOKS RECEIVED.

Francis Hopkinson and James Lyon: two studies in early American Music. By O. G. Sonneck. Pp. viii. and 213 (Washington: Printed for the author by H. L. McQueen).—*The Ripon Psalter.* Edited by Rev. E. H. Swann, M.A., Succentor. Pp. 258 (Ripon: W. Harrison).

ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The Association, which was formed in May 1904, held its first annual Conference on June 27 at Messrs. Broadwood's King's Room, Conduit Street. At the morning session there was a large attendance of ladies and gentlemen associated with between thirty and forty Festivals. Lady Mary Forbes-Trefusis presided. It was stated that 244 subscriptions and a donation of £10 had been received. The officers, Lady Forbes-Trefusis as Chairman, Miss Wakefield and Dr. McNaught as Hon. Secs., and Mr. W. H. Leslie as Treasurer, were re-elected, and it was decided that they were to be regarded as an Executive Committee with power to co-opt not more than two other members of the Association. We understand that Mr. Fuller-Maitland has consented to join as one of the co-opted members.

In the course of a short discussion on the business of the Association attention was drawn to a large map starred to show places in England where competitions were held. The most noteworthy feature was the concentration of a number of Festivals in the North-Western corner of England.

Mr. Fowler (Bristol) asked why Welsh competitions were not noticed on the Association lists, and it was stated that although the idea of competitions had been adopted from the Welsh, the lines of Eisteddfodau were generally different from the English Festivals, and there had been no disposition shown by the Welsh to join the Association.

Miss Wakefield then read a paper on 'How this Association can enhance the value of the musical competition festival movement. What is the hindrance to music in England?' It was impossible to lay down hard and fast rules for the conduct of Festivals, because the circumstances of districts differed considerably. Broadly, the scheme should include (1) a plain-sailing choral work, (2) a madrigal, (3) a male-voice part-song, (4) a female-voice part-song, and 'sight-singing for all and above all' and always with words at first sight. In addition to the above there should be, say, three junior classes: (1) a unison song or a round, (2) a two-part song, and (3) again sight-singing. As to the 'hindrance to music in England,' it consisted of the want of serious purpose on the part of the general public. The drawing-room view of music is paramount in England. She looked to the competition festival promoters to improve the outlook and to stifle all that tends towards want of thoroughness. 'Every nerve must be strained, every purpose rendered purposeful to the fullest extent possible, for so, and so only, may we hope to remove an artistic reproach of which we hardly seem aware.'

Mr. Plunket Greene, in opening a discussion, deplored the prevailing lack of seriousness in musical study. No doubt great strides had been made in recent years, and much of this progress was due to the movement initiated by Miss Wakefield. A big point in the whole matter was the professional singer. What songs were in demand? Unfortunately the wrong sort. The professional singer and the publisher naturally gave way to this demand, and so fed and accentuated the appetite. A vicious circle was

created. The only remedy was to alter the demand, and it was here that this powerful Association could assist. He besought the promoters of these gatherings to do all they could to create a demand for the best kind of music, and the professional singer would very gladly follow with the supply.

Dr. McNaught pointed out that so far as children's sight-singing was concerned insistence on words at sight all through would call for a serious revision and limitation of the purely musical cultivation of the ear and mind found quite possible when the sol-fa syllables were freely employed. No doubt sol-faing was too exclusively used in schools, but the remedy was not to abolish it but to endeavour to use it rationally. It would be a considerable advantage if the Association could standardize the tests for children's competitions. Dr. Coward stated his agreement with Dr. McNaught. Mr. W. H. Leslie said that, notwithstanding all that had been done for the last generation, village sight-singing was a failure. Sol-faing was not sight-reading, but a thing of itself. He did not say the syllables must not be used, but that from the first the names should be thought, not uttered.

Mr. Henry J. Wood, who had promised a paper on 'Voice Production in Choral Classes,' was unable to be present. His topic however was dealt with by Dr. Coward, who stated his belief that there were splendid voices all over the Kingdom waiting proper methods of development. A choir could never rise above its conductor. He proceeded to give a number of practical hints as to how to secure unity of vowel and attack, &c. One of the most important ideas ventilated was that it was the duty of a conductor to conserve the voices of his choir and not to wear them out.

Mr. James Bates, of the London School for Choristers, then read a paper on 'The Cultivation of the Child's Voice.' Methods of securing pure, sweet tone, purity of vowel production, flexibility, and proper breathing were described and admirably illustrated by eight boys. A full report of this paper appears in the August issue of *The School Music Review*. A discussion followed, in which Mr. E. T. Cook (Worcester) and others took part.

The next item was a paper on 'Various aspects and details of Music Competitions,' read by Dr. McNaught. The possible relations of the Association with Welsh Eisteddfodau, the French Orphéonistes, and the Brass Band movement were discussed. Special care was called for in dealing with school teachers. We must have sympathy with their reluctance to jeopardise their professional reputations. What we had to make plain was that the Festivals were designed to help school teachers by giving importance and recognition to their work. The movement had been the means of exhibiting the wonderful skill of many school teachers in the matter of training children's voices and in teaching sight-singing. Dr. McNaught then went on to speak of boys' clubs, girls' clubs, the inclusion of vocal soloists, church choirs, accompanists, 'own-choice' pieces, metronome rates and forms of prizes. As to combined performance of big works, it was important to take care that this section of the programme did not overwhelm the cultivation of refined and tasteful performance of glees, madrigals and part-songs, which were perfect forms in their way.

Lady Winefride Cary-Elwes (Brigg) gave an interesting account of her experiences and difficulties. They had made the children's sight-singing an important feature at Brigg, and for this purpose had dropped other classes. She would like to have sight-tests uniform throughout the country. Vocal solos were found popular. One difficulty was the form of prizes. People got tired of having certificates.

The Hon. Norah Dawnay (Northampton) agreed that certificates soon became stale as rewards, an experience confirmed by Miss Egerton (York). Miss Wakefield said that there was nothing else to suggest but cups and banners, and Mrs. Mansel (Mid-Somerset) expressed the difficulty she had over prizes. The subject was evidently one that had given trouble all round. In the end a small sub-committee was appointed to inquire into the matter and report.

After an interval for luncheon, Dr. Somervell read a paper on 'The Educational value of Music.' He observed that music, like all other art, made a double appeal—viz., to the sense and to the intellect. With children no appeal was

possible through the intellect, the nearest approach to this was where we try to teach children to read music. This matter was well looked after generally at competitions. But with regard to the appeal to the senses there was great scope for improvement. The child's sub-consciousness was used to establish habits of cleanliness and for the inculcating of morals, but little use was made of it in instilling a right and beautiful outlook on Art. 'We none of us feel it would not matter if children had an occasional evening off in a public house, nor should we care to see them enter for a spitting competition in the street; but we are willing to allow our children to hear the best, the mediocre, or the worst music, and are indifferent to the effect the hotch-potch makes on their minds.' The only way to inculcate a love of beauty into children was to give them the best and only the best. If we left a child with a beautiful picture in his bedroom he would soon assimilate it. If the child could reproduce or re-create that picture for himself it would be a better and surer way of assimilating. But this would mean years of drudgery. The case of music was different. Here the child could re-create for himself from the time he was in the cradle. Intellectual appreciation was a late development. Yet we found this means of culture neglected. We laid no foundation and were thus disheartened at the results, expressed in a national flouting of Art. In choosing music for children's competitions we should inquire whether the song chosen was one that the child could remember all his life. The nearest approach to part-singing tolerable should take the form of rounds and catches. Music for two or three equal voices was rare, and when it was found it was generally second-rate stuff. Unison national songs—say six—should be chosen as tests. The neglected children of the rich deserved attention. Preparatory schools also generally neglected music, but splendid work was being done in our public schools. Music might help us through some of our difficulties as a nation by 'awakening our lost power of imagination and restoring our sense of the beautiful, which had been deliberately killed by the so-called moral teaching of the Puritans.'

In the discussion that followed, Mrs. Commeline (Berks, Bucks, and Oxon. Festival) dwelt on the village aspect of the movement, and Mrs. Newmarch, in an interesting speech, said that she hoped it would be to the emotional and not to the ethical or too greatly to the intellectual aspects that they would look for results.

The Hon. Maud Stanley spoke of working girls' clubs and the advantage of music study to their members. The Hon. Robert Spencer (Northampton), Lady Forbes-Trefusis, and others spoke.

Dr. McNaught remarked that a good deal had been said that day that might lead listeners to think that little or nothing in the way of sight-singing was accomplished in schools in the country generally. It would be bad if only unison songs were cultivated in all schools. A great means of musical culture for the senior classes would be thrown away. No doubt ordinary three-part music must be used with caution.

Dr. Somervell said that the fact that all the children sing high and low notes was the saving grace of rounds.

Mr. W. H. Leslie read a paper on 'The people who Listen.' It was recently stated by a leading musician that 'a living art of music should consist of three factors, The composer, the executant, and the critic.' But this left out a very large class, namely, the people who listen. It was remarkable that notwithstanding the enormous spread of musical education there was not any corresponding increase in the desire to listen. This was owing somewhat to the fact that almost all musical instruction was designed to promote executive skill. He considered that it was quite possible to train listeners. When we reflected on the marvellous power of the ear to differentiate sounds in daily life, could we not assume that musical sounds could be made quite as easy to distinguish? The professional musician bound by the law of supply and demand might have to do things he would rather not do, but the amateurs, who controlled Festival competitions, were not so fettered. It was in their power to do a great deal towards educating the demand.

Miss Wakefield read a paper on 'Music for Competition Festivals.' She deprecated the choice of music designed to show off 'points' and suggesting great exaggerations of force. The speciality of the Festival movement she had begun at

Kendal was the idea of having music for the combined choirs. This was the element that made for duration.

Miss Mary Egerton (York), in a racy speech, spoke of the difficulty of getting orchestras. Well-prepared choral performances were often ruined by a local orchestra. Could not English composers help musical education by writing choral ballads that had no 'wire entanglements'? Mrs. Mansel (Mid-Somerset), and Mrs. Massingberd (Spilsby), also spoke.

Mrs. Newmarch said that in the matter of finding new works the field of Russian choral music had been ignored. There was an enormous quantity of choral music in Russia.

The last paper to be read was by Canon Gorton (Morecambe) on 'The Financial Position of Competitions.' In Canon Gorton's absence the paper was read by Dr. McNaught. The growth and manner of dealing with the Morecambe Competition were the chief points in the paper. In 1892 the total receipts were £70. This year the receipts were £1,366. The paper concluded with an acknowledgment of the indebtedness of the Festival to the late Mr. R. G. W. Howson. 'To him and to him alone, our Festival owes its financial success, and to our Executive only in so far as we were ever ready to put our faith in him and to give force to his ideals.'

A discussion followed, and the proceedings closed with a vote of thanks unanimously accorded to Messrs. Broadwood for the use of the hall.

COVENT GARDEN OPERA.

'MADAMA BUTTERFLY.'

The Royal Opera Syndicate is often accused of want of enterprise in not producing new works, but it must be admitted that the history of the past justifies caution. Signor Puccini's 'Madama Butterfly'—performed for the first time in England on July 10—promises, however, to prove an exception to the rule, for not only was Covent Garden well filled on the first night, but the subsequent performances attracted crowded audiences. This success is undoubtedly due in large measure to the libretto being based upon Mr. Belasco's dramatised version of a story by the American writer Mr. John L. Long, which was introduced to England at the Duke of York's theatre in April, 1900. Signori L. Illica and G. Giacosa, the operatic librettists, have expanded Mr. Belasco's one-act play into two acts—practically into three, as the curtain is dropped between the first and second sections of the second portion.

The first act, which is very animated and picturesque, opens with Goro, the marriage-broker, showing Pinkerton, a lieutenant in the American Navy, the Japanese home provided for his honeymoon with Madama Butterfly, a geisha. Anon Sharpless, the American Ambassador, arrives to be present at Pinkerton's wedding, and there ensues a well-written duet, having a realistic and unique climax in Pinkerton asking his friend to take a whisky and soda! The arrival of Butterfly and her relations, and the solemnisation of the marriage in Japanese fashion, is set to extremely vivacious music and, after the guests have departed, the duet between Butterfly and Pinkerton contains the strongest and most fascinating music Signor Puccini has hitherto given us. Throughout the act the use of the old modes to give local colour is remarkably clever, and their characteristic intervals are so deftly blended with modern harmonies and Italian phraseology that no incongruity is felt.

The second portion of the opera takes place in the interior of Butterfly's house. Pinkerton has been absent for three years, and Suzuki, Butterfly's faithful maid, expresses her doubts of Pinkerton's constancy. But Butterfly, in a finely-written song 'Mi bel di,' scouts the idea of his faithlessness. Pinkerton, however, has married an American wife, and sends his friend Sharpless to break the news to Butterfly. But her joy on hearing that Pinkerton is returning is so great that Sharpless has not the courage to tell her the real purport of his visit, and when he has gone Butterfly and Suzuki set to work to deck the room with flowers, singing the meanwhile a most charming duet. Finally, when all has been arranged, Butterfly takes up a position at the window with her child and servant to watch for Pinkerton's arrival. As the shadows fade into the darkness of night a curious *intermezzo*—written for strings, and voices singing

in *bouches fermées* tones—is heard, and on this pathetic scene the curtain falls. When it rises again dawn is breaking. Butterfly is still watching, but the child and servant have fallen asleep. Suzuki, waking, persuades Butterfly to carry her child into another room, which she does, singing the while a graceful lullaby. Presently Pinkerton and Sharpless arrive, and beg Suzuki to break the news to her mistress. Pinkerton is stricken with remorse at all the evidences of Butterfly's constancy, and there ensues a remarkably fine trio, the music in this scene being the most powerful in the whole opera. The entrance of Pinkerton's wife and the subsequent scene between the two women has called forth some terse and vivid declamatory music, and Butterfly's farewell song to her child, whom she resigns to Pinkerton's wife before committing suicide, is one of the most beautiful and intensely pathetic utterances of modern Italy.

Regarded from a purely musical point of view the opera is not a great work of art, for it lacks the logical sequence and coherence which distinguish masterpieces. But for all that the music is intensely alive with emotional force, possesses great melodic beauty and significance, and is always appropriate to the situation it illustrates. The work is decidedly stronger than the composer's 'Bohème' in that its tone is more virile, its tenderness more true, and the climaxes built more sequentially and with greater restraint.

Signor Puccini was fortunate in his exponents. Madame Destinn's embodiment of the name-part was as distinguished, although in an entirely different way, as that of Madame Calvè's Carmen. The graceful and sympathetic music was beautifully sung, and histriónically Madame Destinn's great talent as an actress has never been more conspicuous. To have Signor Caruso as Pinkerton was in itself an enormous help towards gaining public favour; and Madame G. Lejeune as Suzuki, Signor Scotti as Sharpless, and Mr. G. Dufriche as Goro sustained their respective parts with a completeness that greatly contributed to the hearty reception of the opera. The ensemble under Signor Campanini's direction was also excellent, and the scenery and mounting most picturesque.

'L' ORACOLO.'

The other novelty of the season was the first performance on any stage, on June 28, of Signor Franco Leon's musical-drama in one act entitled 'L' Oracolo.' This is a musical version of Mr. C. B. Fernald's gruesome one-act play, 'The Cat and the Cherub,' which was first mounted in this country at the Lyric Theatre in 1897. The central figure is Cim-Fou, the keeper of an opium den in China Town, San Francisco, who kills his rival, San-Lui, and is in turn killed by San-Lui's father, Win-Shee, the oracle. Incidentally San-Lui's sweetheart, Ah-Joe, goes mad over the dead body of her lover. As these events are portrayed in fifty minutes, and as there are several minor incidents, it will be surmised that the composer has little opportunity to develop his themes. The characters were well impersonated by Mlle. Donald appearing as Ah-Joe, M. Dalmore as San-Lui, Signor Scotti and M. Marcoux respectively embodying Cim-Fou and the name-part, and minor characters being sustained by Madame Paulin, M. Cotreuil and Signor Montecucchi. M. Messager conducted.

'Don Giovanni' was added to the season's list of operas on July 1, an excellent cast being provided in Mesdames Destinn, Agnes Nicholls and Donald, with Signori Caruso and Scotti respectively as Ottavio and the Don, and MM. Journe and Gilibert severally as Leporello and Masetto.

Owing to the indisposition of Madame Kirkby Lunn, the name-part of Gluck's 'Orphée' was taken on June 28 by Mlle. Gerville-Réache, a new-comer, with marked success.

MADAME BAUERMEISTER'S FAREWELL.

A memorable event last month was the benefit matinée, on July 12, at Covent Garden Theatre, organized by Madame Melba for the farewell of Madame Bauermeister, who for forty years has constantly assisted in grand opera in many countries, particularly in England, during which time she appeared in so many parts and with such completeness as to earn the title of prima donna of secondary characters.

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Madame Bauermeister was born at Hamburg, but settled in this country. Through the interest of Madame Tietjens she became a student at the Royal Academy of Music, where she obtained the King's Scholarship. The programme on July 12 consisted of the two first acts of 'Roméo et Juliette,' and the third act of 'La Bohème,' Madame Melba appearing in both excerpts, and the cast of the former including Madame Bauermeister (as the Nurse), MM. Dalmoires and Gilibert, G. Dufriche and Seveilhac, and that of the latter comprising Miss Parkina and Signori Caruso and Scotti. M. Messager and Signor Campanini were the conductors. The house was packed by a sympathetic audience, and after the second act of Gounod's work, the gifted artist, surrounded by floral tributes from friends, bade the audience good-bye in a voice vibrating with emotion.

ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music gave an interesting concert on June 26 at Queen's Hall. Particular talent was shown by Mr. Rowsby Woof in Sir Alexander Mackenzie's too seldom heard 'Pibroch' (Op. 42) for violin; and by Miss Irene Scharrer in Liszt's pianoforte concerto in E flat. Much skill was also shown by Mr. Kenneth Park as a violoncellist in his interpretation of Max Bruch's 'Kol Nidrei,' and Miss Alice W. Hooke gave a good account of César Franck's 'Variations Symphoniques' for pianoforte. A prominent feature of the concert was the production of a setting by Mr. Hubert C. Bath (student) for female voices and orchestra of Mrs. Hemans' poem 'Psyche's Departure.' The music is somewhat lacking in contrast and climax, but it is cleverly written and distinctly shows talent for composition. The solos were sung by the Misses Caroline Hatchard and Zélie Pelluet, the quartet parts being entrusted to the Misses I. Rawlins, A. Parker, E. Hill and C. Dugard. Some songs were also admirably rendered by Miss Gwendolyn Roberts, Miss Katherine Malone and Mr. David Evans. Sir Alexander conducted with his usual skill and readiness of resource.

Owing to Queen's Hall being in the hands of painters and decorators the annual prize-giving was held at Covent Garden Theatre, the choir being placed in the stalls and Sir Alexander Mackenzie conducting from the middle of the front row, the orchestra being in the 'well.' The arrangement was a little awkward, but apparently it was the best that could be made. The programme was brief, consisting of two sections from Mr. Edward German's 'Welsh Rhapsody' and Mr. Hubert Bath's 'Psyche's Departure,' above mentioned.

Sir Alexander's address was couched in the usual happy vein. He commenced by humorously congratulating the choir on having sung at Covent Garden, and slyly hinted that they need not mention the opera. If he were asked to say which opera the afternoon's performance most represented he should be inclined to say 'L'Oracolo,' owing to the Chinese-like reversal of ordinary procedure, the singers occupying the stalls, and the customarily silent conductor being the chief soloist. There had been no troubles, alarms, or excursions to disturb the work of the Academy in the past year, and he was happy to be able to say that Lord Shaftesbury had joined the directorate and Mr. C. T. D. Crews the Committee of Management. Speaking of the progress of the School, Sir Alexander referred to two remarkable productions, 'Dross,' by Mr. Paul Corder, and 'The house of shadows,' by Miss Lomax, and to the unique opportunity now offered to British women composers by Miss Josephine Troup's five years' scholarship. Another new scholarship was for two years, to alternate with the Royal College of Music, in memory of Lilian Eldeé. This was not to be competed for, but conferred at the discretion of the appointed committee. The prizes and certificates were then distributed by Princess Henry of Battenberg, and included the award of the Dove prize, for general excellence, to Mr. Benjamin J. Dale, and the Worshipful Company of Musicians' medal for the most distinguished student in the Academy, conferred upon Mr. York Bowen.

The following awards have recently been made: Swansea Eisteddfod Prize (all voices) to David Brazell (Pwll-Llanelli); Parepa-Rosa Prize (tenors) to John Pardsley (Manchester);

Walter Macfarren Gold Medals (pianoforte playing) to Margaret Bennett and Arnold E. T. Bax; Schloesser Prize (accompanying) to Eleanor C. Rudall (London); Frederick Westlake Prize (pianoforte) to Hubert Bath (Barnstaple); Hannah FitzRoy Prize (violin playing) to Rowsby Woof (Iron Bridge, Salop); Charlotte Walters Prizes (eloquence) to Zelpa Mullett and Constance Dugard (London); Julia Leney Prize (harp playing) to Hilda M. Hine (Devonport); the Maas Memorial Prize (tenors) to John Bardsley (Manchester); the Melba Prizes (soprano and contralto voices) to Caroline Hatchard (Portsmouth) and Verena Fancourt Mutter (London).

PATRON'S CONCERT.

The fourth concert of the Palmer Patron's Fund took place at Queen's Hall on June 29. Sixty compositions had been sent in, from which the committee had selected works by seven composers. The most satisfactory of these was a Suite in D for full orchestra, by Mr. Haydn Wood. This consists of three movements: a flowing and rationally harmonized *Andante con moto*; a set of six extremely interesting and well-contrasted variations on an original theme in B minor; and a vivacious polonaise. The composition is pervaded by a sanity, resource and sense of climax in the right place that entitles it to be heard in our concert rooms. Next in order of successful achievement of purpose was a suite for small orchestra by Mr. Harry Parjeon. The composer has taken for his poetic basis Hans Andersen's fairy tales, 'The gallant tin soldier,' 'The nightingale,' 'The little mermaid,' and 'Little Klaus and big Klaus,' which have inspired him to write attractive music possessing many passages of sly humour. Amateur orchestral societies should make early acquaintance with this suite. If the other works were less satisfactory they all bore witness to artistic purpose and earnest intention, and failed rather from vaulting ambition than humbleness of purpose. A scene for voice, recitation and orchestra entitled 'Ulla, or the Adjuration,' by Mr. Hubert Bath, proved a sincere attempt, but a moderate achievement. 'Variations for pianoforte and orchestra' (the solo part played by the composer) on Dibdin's song 'Tom Bowling,' by Mr. Frank Tapp, are well-written, but failed to hold the attention in spite of the unexpected experiences to which 'Tom' is submitted. Speaking generally the compositions showed an advance on those performed at the previous concerts, and there can be little doubt that the Fund is exerting a salutary influence in encouraging the production of music of artistic design. Sir Charles Stanford directed the performance of Mr. Tapp's work, but the others were conducted by their respective composers.

London Concerts.

ORIANA MADRIGAL SOCIETY.

The desirability of keeping alive and promoting a taste for music, particularly English, of the 16th and 17th centuries is so great that the advent of a society founded with this object is to be warmly welcomed. The Oriana Society, conducted by Mr. Charles Kennedy-Scott and formed about a year ago in connection with the Leighton House scheme, gave its initial concert on July 4 at Portman Rooms. The choir now comprises about forty members, but it is proposed to increase this number to eighty, and applications will be welcomed by the Honorary Secretary, Mr. C. L. Stocks, Leighton House, Holland Park.

Much might easily be written concerning the beauties and peculiarities of the madrigals, ballets, rounds, and ayres by John Benet, Wilbye, William Lawes, Morley, Bateson, and Weelkes, which were sung on this occasion, but the only satisfactory way to appreciate duly this old-world music is either to take part in its performance or to listen to it frequently. Modern ears unaccustomed to the influence of the old modes

miss the emotional intensity of later harmony, but familiarity with the music in which our forefathers excelled reveals much that is fresh and consequently refreshing. The beauties of this true vocal part-music were admirably set forth by the choir, the delicacy with which soft passages were rendered in particular attesting to the musical perception of the choristers and the skilfulness of their training. The soloists were Miss Cordelia Grylls, Mrs. Kennedy Scott, and Mr. Bantock Pierpoint, and instrumental music was contributed by Miss Grace Sunderland, Messrs. Frank Thistleton, Ivor James, and Aldebert Allen.

GUILDHALL SCHOOL OF MUSIC.

The pupils of the operatic class at the Guildhall School of Music gave witness of their ability and the skill of their teachers at performances in the theatre of the Institute on July 13 and 14. The programme commenced with the second and third acts from Gounod's 'Romeo and Juliet,' in which the parts of the 'cross-star'd lovers' were meritoriously impersonated by Mr. Louis van Hes and Miss Maud Willby. This was followed by the second act from 'Faust,' Miss E. Barwell-Holbrook singing with considerable charm as Marguerite, and Mr. E. Henry Lewis doing well as Faust. Each evening concluded with a vivacious interpretation of Gilbert and Sullivan's merry burlesque 'Trial by Jury,' Miss Phyllis Stevenson showing dramatic talent as the Plaintiff, and the Judge being divertingly impersonated by Mr. Sidney Stern, who had previously appeared as the Friar in 'Romeo' and Mephisto in 'Faust.' M. Georges Jacobi, director of the operatic class, conducted, and Mr. B. Soutten discharged the duties of stage-manager.

RECITALS.

Record should be made of a pianoforte recital given by Master Cecil Baumer on July 1 at the Salle Erard, for the lad played with a fluency and intelligence that should enable him in future years to take a prominent position in his art.

Miss Lita de Klint, a Swedish lady, gave a vocal recital at Steinway Hall on July 1. Her singing was artistic, but she gave most pleasure by her renderings of Swedish folk-songs.

Miss E. Leginska, sometime a pupil of M. Leschetitzky, showed, at her recital at Bechstein Hall on July 3, that she is progressing in her art, and she manifestly gave much pleasure to her listeners.

Miss Amely Heller, a violinist aged fifteen, daughter of Chevalier Hermann Heller, Imperial Councillor of Austria, and editor of the *Mährisch-schlesischer Korrespondent*, made her first appearance in England on July 3 at the Royal Society of British Artists. If scarcely entitled to be called a prodigy, Miss Heller showed by her playing in Wieniawski's Concerto in D and smaller pieces that she is exceptionally gifted, not only with rare executive facility at her age, but with musical intuition and sympathetic and emotional temperament which should carry her far in her career. It is interesting to note that she is a relative of the late Stephen Heller.

Mischa Elman concluded—at Queen's Hall, on July 6—his recent remarkable series of violin recitals, when, in association with Miss Adela Verne, he played Beethoven's 'Kreutzer' sonata. If, as might almost be expected, his reading was lacking in virility, it possessed individuality of an attractive kind, and technically it was a marvellous performance for a boy of fourteen.

Miss Vivien Chartres, who made her début at Queen's Hall on May 15, gave her first violin recital at Bechstein Hall on July 13, when she played with extraordinary executive skill for a child (said to be nine years of age) Bach's Chaconne and other works of an exacting nature.

Miscellaneous.

The distribution of medals, prizes and certificates to the successful students of the London Academy of Music took place at St. George's Hall on July 22 before a crowded audience of friends and students. There were over 150 recipients of rewards in the various branches of the Academy (among which, by-the-way, elocution is made an important feature), the distributor being Mrs. Vorke Trotter. A short concert was given previous to the distribution, the orchestra of the Academy, directed by Mr. René Ortmans, and the Ladies' Choir, conducted by Madame Edith Hands, testifying especially to the efficient character of teaching in the Institution.

As a result of the competitive examination for open scholarships and exhibitions just held at Trinity College of Music, London, the following awards have been made: *Scholarships*: Margaret A. B. Richardson (Pianoforte, three years); Ethel R. Izard (Violin, one year). *Exhibitions*: Laura Deavin-Caffyn, Harry A. Gray, Gladys E. Hamilton, Ethel M. Jackson, Hannah Smith. *Free tuition* (one year): Violet Branson, Walter G. Britton (Violoncello); Dorothy M. G. Constable, Bertha Tomlin (Pianoforte); Rachie Smith, Evelyn Stewart (Violin); Maud M. Pilcher (Singing). In some cases the award includes part maintenance.

The Manchester and District Nonconformist Choir Union, a body comprising ninety-five choirs and 2,000 choristers, held its annual competition at Belle Vue on July 15. Twenty-eight soloists and nine choirs competed. Moss Side Baptist (Mr. J. W. Turner), Gravel Lane Wesleyan (Mr. W. D. Bailey), Bradford Primitive Methodist (Mr. J. S. Collinge), gained first prizes in various sections. The adjudicators were Dr. McNaught and Dr. Keighley. The annual Festival of the Union will be held in the Free Trade Hall on October 25. Six hundred singers will perform Elgar's 'Banner of St. George' and a miscellaneous selection under Dr. Keighley.

The thirty-third annual Festival of the London Sunday School Choir was held at the Crystal Palace on July 5. Concerts were given by the Junior Festival Choir, consisting of 5,000 voices, conducted by Mr. J. Wellard Matthews, Mr. Phillip H. Kessel being at the organ, and the Festival Choir of 4,000 voices, conducted by Mr. W. Whiteman, the organist being Mr. Horace G. Holmes. The London Sunday School Orchestra, conducted by Mr. Wesley Hammett, took part in the second concert. Dr. Warwick Jordan adjudicated at the choral competitions, in which the Willesden Choir (Mr. J. S. Waddell) were the winners.

At the Annual General Meeting of the Philharmonic Society, held on July 8 at Queen's Hall, the following gentlemen were elected Hon. Directors for next season's concerts: Mr. Francesco Berger, Mr. Oscar Beringer, Dr. W. H. Cummings, Mr. Ernest Ford, Mr. Charles Gardner, Mr. Edward German, and Sir Hubert Parry, Bart.

The proprietors of *The Gentlewoman* offer a prize of £25 for an orchestral composition by a lady. All competitors must be British or Colonial born or naturalised subjects. The conditions of the prize may be obtained from the office of *The Gentlewoman*, Long Acre.

Mr. John Northcott, formerly musical and dramatic critic of *The Daily Chronicle*, died, we regret to record, at 179, Adelaide Road, N.W., on June 30. He was much respected for his kindly nature and honest criticism.

Mr. Joseph Ivimey has been appointed conductor of the Strolling Players' Amateur Orchestral Society, in succession to Mr. William Shakespeare, who has resigned that office.

Mr. Robert Taylor has been re-elected, for the thirty-sixth time, conductor of the Sacred Harmonic Society, Brighton.

Erratum.—July issue, p. 450, col. 1, line 16—for 'November 4,' read 'October 28.'

Country and Colonial News.

BRIEFLY SUMMARIZED.

DURBAN.—The Berea Choral Society gave its first concert this season at the Town Hall on June 10, when Haydn's 'Creation' was performed. The solo vocalists were Miss Ada Forrest, Mr. Charles Saunders, and Mr. S. O. Simpson. Mr. R. H. Macdonald, the Borough organist, conducted. The other works announced for performance this season are Parry's 'Judith,' 'The Battle of the Baltic' (Stanford), and 'The flag of England' (Bridge), the last two works to be given on Trafalgar Day.

GRAHAMSTOWN (S. AFRICA).—Mrs. W. Deane (who, as Miss Grace Batchelder, was formerly a scholar at the Royal College of Music) has been giving a series of lecture-recitals on 'Chopin' at various schools in this town. Mrs. Deane gave an admirable account of the composer's life, works and influence on pianoforte music and, among other pieces, played as illustrations the Waltz in A flat, the Sonata in B flat minor, Nocturne in D flat, and Ballade in A flat. Mrs. Deane is to be congratulated on the excellent educational work she is doing, as is also her husband, who has been for twelve years organist of the Cathedral, and has recently been elected an Honorary Fellow of the Royal College of Organists.

HULL.—A choir Festival of the Rural Deanery of Howden was held at Howden Parish Church, on July 12, when above 300 members of the various choirs of the district, including Howden, Hessle, Estrington, Brough, Ferriby and Willerby were present. Dr. Brewer's Magnificat and Nunc dimittis and Woodward's anthem 'The radiant morn' were sung. The choirs had been well trained by the organist of Hessle parish church, Mr. Philip Chignell, who conducted, whilst Mr. Pilling, of Ferriby, presided at the organ.

SPILSBY.—A performance of Brahms's Requiem was given in Spilsby Parish Church on July 4. The local choir of about thirty voices, which was astonishingly good in so difficult work, furnished commendable evidence of the success of musical training due to the competitions which have of late years taken such firm root in East Lincolnshire. Mrs. Massingberd, of Gunby Hall, who conducted the choir, may well be congratulated on the result of what must have been a very careful and arduous preparation. The solos were adequately taken by Mr. Talbot and Mrs. Montgomery, and Dr. G. J. Bennett, of Lincoln Cathedral, presided at the organ.

WELLINGTON, (N.Z.).—The first concert of the Wellington Choral Society was given in the Town Hall on Tuesday, June 13, under the direction of Mr. J. Maughan Barnett, with much success. The programme comprised Gade's melodious cantata, 'The Crusaders,' Liza Lehmann's song-cycle 'In a Persian Garden,' and Eaton Fanning's 'Song of the Vikings,' the soloists being Miss Amy Murphy, Miss Lloyd Hassell, Mr. Frank Graham, and Mr. A. S. Ballance. The chorus, orchestra and soloists alike acquitted themselves admirably; and Mr. Maughan Barnett skilfully played the pianoforte accompaniment to the song-cycle.

Answers to Correspondents.

H. S.—As the question of the speed of Rachmaninoff's Prelude in C sharp minor has more than once been raised, it seems desirable to settle the point upon what seems to be indisputable authority. When M. Rachmaninoff was in London, in the year 1899, one of Messrs. Novello's assistants personally submitted to the composer a proof of the piece in question. On that occasion M. Rachmaninoff not only inserted crotchet 72 in that proof by his own hand, but altered one of the chords, saying, as he did so, that that particular chord had always been wrongly printed. Therefore the edition published by Messrs. Novello may be accepted as one that is fully authorized by the composer.

GONVILLE.—For 'cantatas within the power of a small choral society which successfully performed Anderton's "Wreck of the Hesperus" last season,' see the following: 'Ode to the North-East Wind' (Alice Mary Smith), 'Young Lochinvar' (Arnott), 'Banner of St. George' (Elgar), 'Revenge' (Stanford), 'May Day' (Macfarren), 'Flag of England' (Bridge), and 'Trafalgar' (Blair).

B. J. S.—You are not the only pupil who has suffered from having studied under a methodless master. The time your new teacher suggests that you should devote to technical work seems rather long, but he probably considers that some drastic measures are necessary. If you have confidence in him, you had better follow out his plan. No doubt he will temper technique with artistry, especially as he says that you have 'the soul for music.' Do not think anything about this or that examination you could 'manage': remain unexamined for the present, at all events.

QUERCUS.—There are no fewer than fifteen Sonatas for Organ and other instruments by Mozart. Of these Sonatas 1 to 11, 13 and 15 are for organ, two violins and bass, while Nos. 12 and 14 are for organ, strings, wind instruments and drum. (2) The Rheinberger piece you inquire about is probably his Suite for organ, violin and violoncello (Op. 149). All the foregoing can be obtained from Messrs. Novello & Co.

VESTA.—For books on the training of boy's voices see Sir George Martin's primer, 'The art of training choir boys' (Novello), and Mr. J. S. Curwen's, 'The boy's voice' (Curwen); for mixed voices try Stainer's 'Choral Society Vocalisation' primer, and Dr. McNaught's 'Hints on choir-training.'

W. T.—A series of articles on 'The organs of England's Town Halls' would largely consist of a succession of specifications, as there would not be much historical information connected therewith; but we thank you for the suggestion, and will keep it in mind.

R. S. N.—'Uriel Acosta' is the subject of an overture by L. Schindelmeisser, and 'The little Haydn' is the title of an opera by G. Cipollini. We cannot trace the remaining works you give. Are they not the titles of books, instead of musical compositions?

GILMOREHELL.—(1) F. L. Ritter's two primers on 'Musical Dictation' (Novello) and Dr. Shin's 'Elementary Ear Training' (Vincent) will probably meet your requirements. (2) Yes; Dr. Bonavia Hunt's 'Concise History of Music' will doubtless suffice for your purpose.

ORGANIST.—Reckoning from the date of publication, the copyright of a hymn-tune lasts for a period of forty-two years, or the lifetime of the composer plus seven years, whichever is the longer period.

A. F. P.—We have never heard that the use of the Sevenfold Amens is restricted to the visit of a Bishop: if that were so, such strains would in many churches seldom be heard.

S. E. G.—The articles by Mr. W. T. Stuart on 'Voice-training' that have recently been appearing in *The School Music Review* will shortly be issued in pamphlet form. See also Randegger's 'Singing' primer.

A. C. J.—Three of the four hymns you mention are non-copyright. We cannot trace the hymn beginning 'My God, with transport I embrace.' It does not appear to be in Julian's 'Dictionary of Hymnology.'

A. B. N.—As to the value of your Guarnerius violin, submit it to the expert opinion of Messrs. W. E. Hill & Sons, 140, New Bond Street.

R. B.—The errors in the words of the last chorus of Mendelssohn's 'Elijah' have now been corrected in Novello's latest edition—'reward' for 'reward,' &c.

J. S.—There must be damp to cause rust in the pianoforte. Consult some reliable dealer as to the condition of the instrument.

D. C.—Try the 'Sight-singing studies' (Staff notation) in Books Nos. 29, 42, 53, 69, 82, 91, and 137 of Novello's School Song Books.

H. C. R.—Your copy of Handel's 'Messiah' is not one of the first edition, but Wright's reprint thereof. It is not of any special intrinsic value.

ROBERTUS.—Apply to the Professor for the dates of the lectures.

W. E. R.—Yes, we do 'think it fit to study harmony as well as the pianoforte at the same time.'

T. W. S.—You probably mean Liszt's 'Christus,' not 'Crispus.' The full-score is only of second-hand value.

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